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1885.

EDITED BY

T. W. RHYS DAVIDS, Ph.D., LL.D.

OF THE MIDDLE TEMPLE, BARRISTER-AT-LAW.

PROFESSOR OF PÂLI AND BUDDHIST LITERATURE IN UNIVERSITY COLLEGE, LONDON.

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CONTENTS.

PÂLI TEXT SOCIETY.

COMMITTEE OF MANAGEMENT.

This Society has been started in order to render accessible to students the rich stores of the earliest Buddhist literature now lying unedited and practically unused in the various MSS. scattered throughout the University and other Public Libraries of Europe.

The historical importance of these Texts can scarcely be exaggerated, either in respect of their value for the history of folk-lore, or of religion, or of language. It is already certain that they were all put into their present form within a very limited period, probably extending to less than a century and a half (about B.C. 400–250). For that period they have preserved for us a record, quite uncontaminated by filtration through any European mind, of the every-day beliefs and customs of a people nearly related to ourselves, just as they were passing through the first stages of civilization. They are our best authorities for the early history of that interesting system of religion so nearly allied to some of the latest speculations among ourselves, and which has influenced so powerfully, and for so long a time, so great a portion of the human race—the system of religion which we now call Buddhism. The sacred books of the early Buddhists have preserved to us the sole record of the only religious movement in the world's history which bears any close resemblance to early Christianity. In the history of speech they contain unimpeachable evidence of a stage

in language midway between the Vedic Sanskrit and the various modern forms of speech in India. In the history of Indian literature there is nothing older than these works, excepting only the Vedic writings; and all the later classical Sanskrit literature has been profoundly influenced by the intellectual struggle of which they afford the only direct evidence. It is not, therefore, too much to say that the publication of this unique literature will be no less important for the study of history,—whether anthropological, philological, literary, or religious,—than the publication of the Vedas has already been.

The whole will occupy about nine or ten thousand pages 8vo. Of these 2500 pages have already appeared. The accession of about fifty new members would make it possible to issue 1000 pages every year.

The Subscription to the Society is only One Guinea a year, or Five Guineas for six years, payable in advance. Each subscriber receives, post free, the publications of the Society, which cost a good deal more than a guinea to produce.

It is hoped that persons who are desirous to aid the publication of these important historical texts, but who do not themselves read Pâli, will give Donations to be spread if necessary over a term of years. Nearly £400 has already been thus given to the Society by public spirited friends of historical research.

*** *Subscriptions for* 1886 *are now due, and it is earnestly requested that subscribers will send in their payments without putting the Chairman to the expense and trouble of personally asking for them. All who can conveniently do so should send the Five Guineas for six years, to their own benefit and that of the Society also.*

The Society keeps no books, and its publications *cannot in any case* be sent to subscribers who have not already paid their subscriptions for the year.

Cheques and Post Office Orders should be made payable to the "Pâli Text Society." (Address: 3, *Brick Court, Temple, London, E.C.*)

REPORT

OF THE

PÂLI TEXT SOCIETY FOR 1885.

THE Pâli Text Society continues to prosper. We have had this year the accession of 3 new five-guinea subscribers and of 14 yearly subscribers, raising our numbers in Europe, America and India to 58 five-guinea and 99 yearly subscribers. The number of the latter in Ceylon has indeed fallen off, but this was to be expected, and does not now materially interfere with the position of the Society, as we are no longer dependent on our Ceylon friends (who helped us so much when help was of the greatest advantage). We are now rendered independent of them by the large accession to our numbers outside Ceylon, and the number of subscriptions still received from there is sufficient for the purchase of MSS.

Our issues this year are the:

1. The Cha-kesa-dhâtu-vaṃsa, edited by Prof. Minayeff.
2. The Sandesa-Kathâ, edited by Professor Minayeff.
3. The Udâna, edited by Dr. Steinthal.
4. The Dhamma-Saṅgaṇi, edited by Dr. Müller.
5. The Aṅguttara (Nipâtas 1–3), edited by Dr. Morris.

Besides this we have a paper of miscellanies from Dr. Morris, and the usual contents of the Journal. Altogether our issue this year is more considerable than it has ever yet

been, amounting to about 850 pages of print. I expected to be able to add the Anuruddha Ṣataka, but Mr. Bendall was not able to get it ready in time for publication in this year's Journal.

The full list of work already accomplished is therefore:

1.	Aṅguttara, Pt. I.	edited by	Dr. Morris, 1882.
2.	Abhidhammatha-saṅgaha	,, ,,	Dr. Rhys Davids, 1884.
3.	Âyâraṅga Sutta	,, ,,	Prof. Jacobi, 1882.
4.	Kuddha- and Mûla-sikkhâ	,, ,,	Dr. E. Müller, 1883.
5.	Cariyâ-piṭaka	,, ,,	Dr. Morris, 1882.
6.	Tela-kaṭâha-gâthâ	,, ,,	Gooneratne Mudaliar, 1884.
7.	Thera-gâthâ	,, ,,	Prof. Oldenberg, 1883.
8.	Therî-gâthâ	,, ,,	Prof. Pischel, 1883.
9.	Dâthâ-vaṅsa	,, ,,	Dr. Rhys Davids, 1884.
10.	Pañca-gati-dîpana	,, ,,	M. Léon Feer, 1884.
11.	Puggala-Paññatti	,, ,,	Dr. Morris, 1883.
12.	Buddha-vaṃsa	,, ,,	Dr. Morris, 1882.
13.	Sagâtha-vagga of the Saṃyutta	,, ,,	M. Léon Feer, 1884.
14.	Sutta-nipâta (Pt. I. Text)	,, ,,	Prof. Fausböll, 1884.
15.	Cha-kesa-dhâtu-vaṃsa	,, ,,	Prof. Minayeff, 1885.
16.	Sandesa-kathâ	,, ,,	Prof. Minayeff, 1885.
17.	Udâna	,, ,,	Dr. Steinthal, 1885.
18.	Dhamma-saṅgaṇi	,, ,,	Dr. Müller, 1885.
19.	Aṅguttara (Nipâtas 1–3)	,, ,,	Dr. Morris, 1885.

Next year we shall issue probably all, certainly most of the following:

1.	Pajjamudhu	edited by	E. R. Gooneratne, Esq.
2.	Anuruddha Ṣataka	,, ,,	Mr. Bendall.
3.	Vimâna-vatthu	,, ,,	E. R. Gooneratne, Esq.
4.	Peta-vatthu	,, ,,	Prof. Minayeff.
5.	Dîgha Nikâya and	,, ,,	Prof. Rhys Davids and
6.	Sumaṅgala Vilâsinî	,, ,,	Prof. Carpenter (Part 1 of each).
7.	Sutta Nipâta, Part II.	,, ,,	Prof. Fausböll.

Dr. Steinthal of Berlin has undertaken to edit the Mahâvaṃsa, so that the works in progress including the above seven, are:

1. Dîgha Nikâya,	to be edited	by	Prof. Rhys Davids and Prof. Estlin Carpenter.
2. Sumaṅgala Vilâsinî	,,	,,	Prof. Rhys Davids and Prof. Estlin Carpenter.
3. Saṃyutta Nikâya, Part II.	,,	,,	M. Léon Feer.
4. Aṅguttura Nikâya, Part II.	,,	,,	Dr. Morris.
5. Peta-vatthu	,,	,,	Prof. Minayeff.
6. Vimâna-vatthu	,,	,,	E. R. Gooneratne, Mudaliyar.
7. Dhammapada	,,	,,	Prof. Fausböll.
8. Sutta Nipâta, Part II.	,,	,,	Prof. Fausböll.
9. Khuddaka Pâṭha	,,	,,	Prof. Rhys Davids.
10. Iti-vuttaka	,,	,,	Prof. Windisch.
11. Apadâna	,,	,,	Dr. Grünwedel.
12. Niddesa	,,	,,	Prof. Bloomfield.
13. Visuddhi Magga	,,	,,	Prof. Lanman.
14. Mahâvaṃsa	,,	,,	Dr. Steinthal.
15. Hatthavanagalla-vihâra-vaṃsa	,,	,,	Prof. Rhys Davids.
16. Netti Pakaraṇa	,,	,,	Prof. Rhys Davids.
17. Anuruddha Ṣataka	,,	,,	Mr. Bendall.
18. Sâsana-vaṃsa	,,	,,	Prof. Minayeff.
19. Saddhammopâyama	,,	,,	Dr. Morris.
20. Bodhi-vaṃsa	,,	,,	Prof. Rhys Davids
21. Pajjamudhu	,,	,,	E. R. Gooneratne, Mudaliyar.

It will be seen that this list grows in spite of all the work we have already accomplished.

Our greatest want now, as heretofore, is that of good MSS. If it had not been for the help given to us in this respect by Gooneratne Mudaliyar, it is difficult to see how

we could have got on at all with our project. We gave last year a complete list of the MSS. we had received from various friends in Ceylon and Burma. Since then we have received, all from Ceylon, and the majority through Gooneratne Mudaliyâr, the following:

1. Visuddha Magga.
2. Nettippakaraṇa.
3. Bodhi-vaṃsa.
4. Dhammapada-Atthakathâ, presented by D. Ferguson, Esq., of the "Ceylon Observer."
5. Paṭisambhidâ.
6. Apadâna.
7. Dhamma-saṅgaṇi.
8. Sumaṅgala Vilâsinî.
9. Saṃyutta Nikâya.
10. Papañca-Sûdanî.
11. Peta-vatthu and Commentary.

The MSS. we especially want now are:

Netti-pakaraṇa.
Niddesa (with Aṭṭhakathâ).
Paṭisambhidâ (with Aṭṭhakathâ).
Bodhi-vaṃsa.
Lalâṭa-dhâtu-vaṃsa.
Visuddhi-magga.
Dhammapada Aṭṭhakathâ.
Paramattha-dîpanî
Madhurattha-vilâsinî.
Aṭṭha-sâlinî.
Sammoha-vinodanî.
Iti-vuttaka Aṭṭhakathâ.
Sâsana-vaṃsa.

Our readers will be glad to hear that the next volume of M. Senart's edition of the Mahâvastu is just ready for publication. The edition of the Divya Avadâna, by Prof.

Cowell and Mr. Neil, has appeared, and we hope to have a long article on this important work in our next year's issue.

Finally, I have to apologize very much for the lateness of the season at which our issue for this year appears. It is principally due to my continued illness last year, during which everything got behindhand, and I shall see to it that, if my health is preserved, it shall not occur again.

T. W. Rhys Davids.

PÂLI MSS.

IN THE

BROWN UNIVERSITY LIBRARY

AT PROVIDENCE, R.I., U.S.

By HENRY C. WARREN.

These MSS. were given to the library by the Rev. Dr. J. N. Cushing, a graduate of Brown University, who has been for the past twenty years a Baptist missionary at Rangoon, Burmah. He is the author of the following works: "Elementary Handbook of the Shan Language," Rangoon, 1880; "Grammatical Sketch of the Kakhyen Language," published by the Royal Asiatic Society in July, 1880; "A Shan and English Dictionary," Rangoon, 1881; and he has recently completed the translation of the Bible into the Shan language.

Unless otherwise stated, the MSS. of the following list are on palm-leaves and in Burmese writing. Nos. 6, 7, 12 and 22 were given by Dr. Cushing in 1874; the others in 1881.

VINAYA-PIṬAKA.

1. *Sutta-Vibhaṅga.* First Part. 153 leaves (ka-ḍo); 11 lines a page. Sakkarâj 1237.

2. *Sutta-Vibhaṅga.* Second Part. The Bhikkhunî-Vibhaṅga is not given. 106 leaves (ḍau-phe); 11 lines. Sakkarâj 1237.

3. *Mahâvagga.* 225 leaves (ka-dho); 10 lines. Sakkarâj 1237.

4. *Cûlavagga.* 226 leaves (ḍhi-a, but ṇu is omitted in the numbering, though the text is without break); 10 lines. Sakkarâj 1238.

5. *Parivârapâṭha.* 158 leaves (ka-ḍhâ); 10 lines. Sakkarâj 1237.

6. Contains two works:

a. Parivârapâṭha. 151 leaves (ka-ḍe); 9 lines. Sakkarâj 1213.

b. Some mixed Pâli and Burmese, apparently on the dhûtaṅgas. 34 leaves (ḍai-tu); 9 lines. Sakkarâj 1225.

7. *Kammavâca.* Chapters I. and IV. 10 copper plates (ṅa-ṅau); 6 lines. Square Pâli writing.

SUTTA-PIṬAKA-COMMENTARIES.

8. First part of the *Sumaṅgalavilâsinî*, comprising the commentary on the Sîlakkhandha of the Dîghanikâya. 145 leaves (ka-ḍa); 10 lines. Sakkarâj 1231.

9. Second part of the *Sumaṅgalavilâsinî*, being the commentary on the Mahâvagga of the Dîghanikâya. 182 leaves (ka-tâ); 10 lines. Sakkarâj 1231.

10. Third part of the *Sumaṅgalavilâsinî*,or commentary on the Pâtikavagga of the Dîghanikâya. 129 leaves (ka-ṭau, but ṭau is for ṭo); 9 lines. No date.

ABHIDHAMMA-PITAKA.

11. *Dhammasaṅgaṇi.* 154 leaves (ka-ḍau); 9 lines. Sakkarâj 1242.

12. Another copy of the *Dhammasaṅgaṇi.* 188 leaves (ka-to, but leaf ṇa is missing); 8 lines. [Sakkarâj] 1203.

13. *Vibhaṅga.* 229 leaves (ka-nâ, but two leaves are marked khai); 9 lines. No date.

14. *Kathâvatthu.* 220 leaves (jhi-rû); 9 lines. Sakkarâj 1242.

15. *Puggalapaññatti.* 46 leaves (ṅu-jhâ); 9 lines.

16. *Dhâtukathâ.* 52 leaves (ka-ṅî); 9 lines.

17. *Yamaka* to the end of the Dhammayamaka. 299 leaves (ka-mâḥ, but one leaf answers for both jaṃ and jâḥ); 9 lines. Sakkarâj 1211.

18. *Dukapaṭṭhâna.* 204 leaves (ka-da, but there is no leaf jho); 10 lines. Sakkarâj 1209.

19. *Tikkhapaṭṭhâna.* 390 leaves (ka-aû. One leaf has the double mark jau and jaṃ. But aû is not the last leaf. After aû we have another leaf, unnumbered, on which the work comes to an end. Furthermore, there is a leaf lost between this leaf and leaf aû); 9 lines. Sakkarâj 122–. No digit is given.

20. A fragment of the *Tikkapaṭṭhâna.* 291 leaves (ḍa-ghyi); 8 lines. Sakkarâj 1172. The leaves measure $21\frac{3}{4} \times 2\frac{1}{2}$ inches, while the leaves of the other palm-leaf MSS. of this collection are only from $18\text{–}19\frac{1}{2}$ inches, being all of them (as far as the dating shows) more modern. Their width is also commonly less. Dr. Cushing says that the part of this MS. which is missing was stolen from the kyoung or monastery where it was kept. Our fragment properly begins with leaf ḍâ, but in the midst of a word. Hence the *raison d'être* for leaf ḍa, which has a more modern appearance, is written very fine (12 lines on one page) and in another hand. And yet though leaf ḍa is headed with Namo, etc., the text begins abruptly, that is, not at the head of a section or sub-section. But on the sixth line we come to such a division. It says (I copy the blunders also); pañâvâyassapaccaniyâ-nulomaniṭhitaṃ || || kusalattikaṃniṭhitaṃ. Leaf ghyi is also not a part of our fragment. The MS. comes to an end on ghyâ; but the date is on ghyi.

21. *Tikkapaṭṭhâna* from beginning to pañhâvârassa anulo-magaṇanâ niṭhitâ. 90 leaves (ka-jû); 9 lines. This MS. was written at the order of Dr. Cushing to complete MS. 20. But if we compare these two MSS. with No. 19, we shall find that our present MS. goes only to leaf chî of MS. 19, while 20 begins at leaf ṭî. One or two other MSS. also of this collection are copies made at the order of Dr. Cushing; probably No. 11, and perhaps Nos. 13–15.

GRAMMAR.

22. *Kaccâyana's Grammar.* 95 leaves. This is one of the MSS. from which the late Rev. Dr. Francis Mason, a Baptist missionary, compiled his published Pâli text of the Grammar. This edition consisted of only 100 copies, and was sold by subscription. It was printed in the Burmese character, by Mukau, at the Karen Institute Press, Toungoo, 1870, and is referred to by M. E. Senart in his "Grammaire Pâlie de Kaccâyana" (p. 7, note) of the following year.

Our present MS. is divided into parts, separated from each other by blank pages or leaves, and headed with Namo, etc. Apparently only the five parts composed of leaves ge—chû originally belonged together. Differences in the size, gilding, etc., of the other parts, added to the evidence furnished by the numbering, indicate that they are disconnected with each other and with the five; but they serve to piece out the text.

Leaves ka-kai. This part contains all the aphorisms, but not their expositions. 8 lines. Sakkarâj 121–. No digit is given.

Leaves kau-khâ contain the Sandhikappa. 9 lines. Sakkarâj.

Leaves khe-gha contains the Nâmakappa. 8 lines. Sakkarâj 1194.

Leaves gi-gaṃ, the Kârakakappa. 8 lines. Sakraj 1194.

Leaves ge-ghâ the Samâsakappa. 8 lines. Sakkarâj 1183.

Leaves ghi-ghâḥ the Taddhitakappa. 8 lines. [Sakkarâj] 1183 in margin.

Leaves ṅa-ṅau the Âkhyâtakappa. 8 lines. [Sakkarâj] 1183.

Leaves ṅaṃ-cai the Kibbidhânakappa. 8 lines. [Sakkarâj] 1183.

Leaves co-chû the Uṇâdikappa. 8 lines. [Sakkarâj] 1183.

Leaves chû-chaṃ are written in Burmese. 9 lines. No date.

THE

CHA-KESA-DHÂTU-VAṂSA.

EDITED BY

PROFESSOR MINAYEFF, of St. Petersburg.

This is a work by a modern Burmese author, of unknown name and date, for the present edition of which I have used two MSS. M[1] is a collection of short historical works in Pâli, and has the following colophon:—

kesadhâtuvaṃso gandho sabbajanapasâdako |
yo mayâ likhito tena paññavâ homi 'nâgate ||
saddhâdhanaṃ sîladhanaṃ hirî-otappiya(ṃ) dhanaṃ |
satidhanañ ca câgo ca paññâ me sattamaṃ dhanaṃ ||
imehi sattadhanehi sampanno ca bhavâm' ahaṃ |
icchitabbaṃ phalaṃ mayhaṃ ijjhatu puṇṇo candimâ ||
ratanaṃ devayâmânaṃ bhonto tesaṃ karom' ahaṃ |
sahassânaṃ hi taṃ gehaṃ indrabrahmâhi pûjitaṃ ||

Our text occupies seven leaves, ṭhâh—ḍû.

M[2] is another copy, said to be made from an old copy, of the same collection; but it does not contain the colophon. It was given to me by Mine Kine Myojah Ah-twin-woon, the late librarian of the deposed King of Burma, to whom I beg to express my best thanks. Our text occupies in it the seven leaves ka—ke.

Both MSS. are in Burmese writing.

Namo tassa bhagavato arahato sammâsambuddhassa.

Buddhañ ca dhammañ ca gaṇaṃ namitvâ,[1]
aggaṃ visuddhaṃ janapuññakhettaṃ |
chakesadhâtûnaṃ ca thûpavaṃsaṃ
vakkhâm' ahaṃ sâsanavaḍḍhanâya ||

Ekasmiṃ kira samaye amhâkaṃ Bhagavâ Râjagahe viharati Veḷuvane Kalandakanivâpe. Tatrâpi kho bhagavâ catunnaṃ parisânaṃ dhammaṃ desesi âdikalyâṇaṃ majjhe kalyâṇaṃ pariyosânakalyâṇaṃ satthaṃ sabyañjanaṃ kevalaparipuṇṇaṃ. tena kho pana samayena Anuruddho Sobhito Padumuttaro Guṇasâgaro Ñâṇapaṇḍito Revato 'ti cha khiṇâsavâ ekacchandâ[2] hutvâ yena bhagavâ ten' upasaṃkamiṃsu,[3] upasaṃkamitvâ bhagavantaṃ abhivâdetvâ ekamantaṃ nisîdiṃsu. ekamantaṃ nisinnâ kho te khiṇâsavâ bhikkhû bhagavantaṃ etad avocuṃ. na hi bhante bhagavatâ[4] samatiṃ sapâramiyo pûrentena ekadesasattahitatthaṃ pûritâ atha kho sabbasattahitatthaṃ kattukâmena pûritâ. ye keci bhante sattâ âsannaṭṭhâ tesaṃ tava dassanena ubhayattha siddhâ ye c' aññe sattâ dûraṭṭhâ honti tesaṃ atthâya bhagavato sârîrapaṭibaddhaṃ pûjanîyavatthuṃ ṭhapetabbaṃ. mahâsamuddassa pana bhante avidûre ekasmiṃ paccantadese bahujanâ vasanti tesaṃ anukampâya pûjanîyaṃ dâtuṃ vaṭṭati. atha kho bhagavâ tesaṃ vacanaṃ sutvâ mahâkaruṇâya samussâhitacitto hutvâ janapadavâsînaṃ hitakaraṇatthaṃ dakkhiṇena hatthena sîsaṃ parâmasi sîsaṃ parâmasitvâ hemavaṇṇaraṃsîhi[5] vijotamânâ cha kesâ bhagavato hatthe

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1 M². namitvâna.
2 M². °nnâ.
3 M¹. °misuṃ; M². °misu.
4 M². °vâ.
5 M¹. soma°.

laggiṃsu. atha kho bhagavâ tesaṃ channaṃ arahantânaṃ adâsi. te pi kho tuṭṭhamânahaṭṭhâ attano sirasâ 'va sampaṭicchiṃsu. tadâ âyasmâ Ânando bhagavantaṃ pucchi kiṃ bhante tasmiṃ janapade sattânaṃ antarâyo bhagavato dhâtuyo nissâya bhavissatîti.

na passâmi Ânanda tasmiṃ janapade sattânaṃ parihâniṃ vuḍḍhim eva passâmîti âha mama parinibbânato hi Ânanda pañca vassasahassâni mama sâsanaṃ patiṭṭhitaṃ bhavissati ime cha kesadhâtuyo pañcasatâdhikadvisahassavassâni rakkhitâ [1] bhavissanti tato paraṃ mahâpûjâsakkâro bhavissati ekekaṃ cetiyaṃ mahâsattabandhiyaṃ [2] bhavissatîti byâkâsi.

tato âyasmâ Anuruddho bhagavantaṃ vanditvâ padakkhiṇaṃ katvâ pakkâmi. te pi khiṇâsavâ kese labhitvâ bhagavantaṃ vanditvâ Anuruddhena saddhiṃ pakkamiṃsu. pakkamitvâ pana âkâse abbhuggantvâ tasmiṃ yeva paccantadese otaritvâ tatth' ekarattiṃ vasitvâ suriyuggamanavelâya sarîrapaṭijagganaṃ katvâ tato gâmaṃ piṇḍâya pavisitvâ yathâ laddhaṃ âharaṃ yeva paribhuñjiṃsu. tato sabbe pi khiṇâsavâ dakkhiṇadisâbhâgena gantvâ sâkhañkuravanasaṃchannaṃ aruṇasadisavaṇṇaṃ ramaṇîyabhûmibhâgaṃ disvâ tuṭṭhacittâ hutvâ imasmiṃ ṭhâne phâsukaṃ imasmiṃ ekaṃ kesadhâtuṃ nidahituṃ vaṭṭatîti atha kho etad ahosi kathaṃ âvuso idha dhâtudâyako [3] laddho amhehîti. tadâ Anuruddho añjaliṃ paggahetvâ adhiṭṭhânaṃ karonto imaṃ gâthaṃ âha.

pâṇaṃ dhanaṃ ca [4] sakaṃ puttadâraṃ
pubbe tayâ [5] dinnam anapparûpaṃ |
ten' eva laddhaṃ yadi bodhiñânaṃ
pâtetv [6] ajj' imasmiṃ su upaṭṭhakâyo [7] °ti ||

taṃ khaṇañ ñeva Sakkassa paṇḍukambalasilâsanaṃ uṇhâkâraṃ dassesi. Sakko devarâjâ âvajjetvâ taṃ kâraṇaṃ ñatvâ lâbhâ vata me suladdhâ vata me yo 'haṃ evaṃ mahânubhâvâya dâyakavirahitâya jinavarakesadhâtuyâ dâyakabhâvo

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[1] M¹. dukkhitâ. [2] M². °ddhiyaṃ.
[3] M¹. °pâsako. [4] M¹. vâ.
[5] M¹. tassâ . . . °ppa°; M². °mpa. [6] M². yotajji°.
[7] M¹. °tthâ ko 't'.

bhaveyyan 'ti cintetvâ devalokato otaritvâ nesaṃ channaṃ arahantânaṃ purato pâturahosi. atha kho Anuruddho imaṃ gâtham âha.

accheraṃ vata lokasmiṃ sahassakkho sujampati |
pavivittaṃ imaṃ ṭhânaṃ ânubhâvena dhâtuyâ 'ti ||

atha thero taṃ disvâ devarâja tvaṃ mahiddhiko varapaññassa dhâtuyâ dâyako hohîti âha.

taṃ sutvâ Sakko sâdhu bhante 'ti vatvâ Anuruddhatherassa hatthato ekaṃ dhâtuṃ gahetvâ attano sirasmiṃ ṭhapetvâ udaggacitto hutvâ iddhiyâ âvâṭaṃ mâpetvâ tattha asîtisâvakânaṃ rûpaṃ buddhamâtuyâ rûpaṃ buddhapituno rûpaṃ anupamassa dasabalassa rûpañ ca suvaṇṇamayaṃ ṭhapetvâ majjhe satta sattaratanarâsî katvâ samantato suvaṇṇajâlaṃ parikkhipitvâ setacchattaṃ ussâpetvâ tassa heṭṭhâ nânâratanasamujjalaṃ pallaṅkaṃ mâpetvâ dasabalassa dhâtuṃ sîsato oropayitvâ Sakkabhiṅkârodakena[1] nhâpetvâ bhante bhagavâ imasmiṃ ṭhâne sakalajanahitatthaṃ pañcavassasahassapamâṇaṃ tiṭṭhâ 'ti vatvâ ṭhapesi. taṃ khaṇañ ñeva catunahutâdhikadvesata—sahassayojanapamâṇâ ayaṃ mahâpathavî udakapariyantaṃ[2] katvâ saṃkampi. Sineru pabbatarâjâ onami mahâsamuddo saṃkhubbhi. dasasahassacakkavâḷadevatâ tuṭṭhacittâ hutvâ nânâmaṅgalabhaṇḍâni gahetvâ satthuno rûpaṃ pûjayiṃsu. atha Sakko dhâtuyo upari cetiyaṃ cakkavattimaṇisannibhaṃ maṇipadîpaṃ pûjetvâ maṇimayaṃ cetiyaṃ akâsi. tathâ maṇicetiyâ bahi kanakamayaṃ cetiyaṃ kâretvâ anâgate antarâyâbhâvatthaṃ cakkâni parikkhipitvâ cetiyaṃ bandhesi. Âyasmâ Anuruddho taṃ dhâtuṃ attano ânîtabhâvappakâsanatthaṃ attano paṭimârûpaṃ,[3] uttaradisâbhimukhaṃ kâretvâ ṭhapesi Sakko devarâjâ pi ekaṃ suvaṇṇaguhaṃ kâretvâ dhâtupûjaṃ akâsi. cetiyâvidûre ekaṃ nidhiṃ[4] ṭhapesi taṃ ekaṃ devaputtaṃ rakkhâpesi sabbe cha arahantâ saṃjâtapîtipâmojjâ hutvâ cetiyaṃ pañcapatiṭṭhitena vanditvâ nisîdiṃsu. tasmiṃ khaṇe Sakko adhiṭṭhânaṃ karonto imaṃ gâtham âha.

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[1] M². sakkabhiṅgâro°.
[2] M¹. udakaṃ.
[3] M¹. °nurûpaṃ.
[4] M². nimi.

ciram ev' idha tiṭṭhatu thûpavaraṃ
yadi tvaṃ munino sirato 'va bhavaṃ |
janakâyam imaṃ paṭipâtu sadâ
tava tejavarena jina [1] ojago ||

iti vatvâ tuṭṭhacitto hutvâ cetiyaṃ padakkkhiṇaṃ katvâ pañcapatiṭṭhitena vanditvâ pakkâmi.

Sakkathûpavaṃso niṭṭhito.

tassâvidûre dakkhiṇadisâbhâge tigâvutantaraṃ maggaṃ gantvâ sabbe[2] cha khiṇâsavâ nânâvidhavâlukarâsiparikiṇṇaṃ paramaramaṇîyaṃ kelâsapabbatasannibhaṃ rukkhatiṇapâsâṇasakkharakaṭhalarahitaṃ katasudhâkammam iv' aṅgaṇaṃ sakalajanaramaṇîyaṃ[3] ekaṃ ṭhânaṃ disvâ cintayiṃsu sappâyam idaṃ kho âvuso ṭhânaṃ imasmiṃ ekaṃ kesadhâtuṃ amhehi ṭhapetabban 'ti atha kho âyasmâ Sobhito imassa dhâtussa dâyakapariyesane mama bhâro 'ti vatvâ ekaṃsaṃ uttarâsaṅgaṃ karitvâ jânumaṇḍalaṃ pathaviyaṃ nidhâya añjaliṃ paggayha jinadhâtuvaraṃ vanditvâ patthanaṃ karonto imaṃ gâtham âha.

dâyako paṭipâtv[4] ajja tejasâ tava nâyaka |
sabbasattahitatthâya idha ṭhassati ce dîpaṃ[5] ||

icc evaṃ paramanipaccakâraṃ katvâ patthanaṃ karontassa eva valâhakagabbhato Pajjunno nâma devaputto mahantehi parivârehi parivuto nânâvidhaṃ paramadassanîyataraṃ alaṃkâraṃ alaṃkâritvâ sakavimânato oruyha tassa purato pâturahosi. atha kho âyasmâ Sobhito taṃ disvâ upâsaka tvaṃ uḷârânubhâvo aṅgirasassa apaṭimassa bhagavato dhâtudâyako hohîti âha. Pajjunno mahârâjâ pi taṃ[6] vacanaṃ sutvâ sâdhu bhante aham eva tassa dâyako bhaveyyan 'ti vatvâ tena hi tvaṃ upâsaka thûpassa bandhanaṭṭhânaṃ vicârehîti[7] âha. tasmiṃ khaṇe Pajjunno mahârâjâ iddhiyâ ekaṃ âvâṭaṃ

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[1] M[1]. jâna. [2] M[1]. om. [3] M[1]. °jala°.
[4] M[2]. patidât' ajja. [5] M[1]. iddhaṃ . . . ce varaṃ.
[6] M[2]. pîti°. [7] M . vidharâhîti.

karitvâ tattha dhâtugabbhaṃ mâpetvâ tasmiṃ sattaratanamayaṃ âsanaṃ paññâpetvâ vuttappakâraṃ asîtimahâsâvakânaṃ bimbaṃ buddhabimbaṃ buddhamâtâpitûnaṃ bimbañ ca suvaṇṇamayaṃ paṭisaṃkharitvâ âsanamajjhe sattaratanamayaṃ dhâtucaṅkoṭakaṃ ṭhapetvâ taṃ jinadhâtuvaraṃ chabbaṇṇaraṃsîhi vijotamânaṃ dibbagandhodakena nhâpetvâ idh' eva bhante tiṭṭhatu sakalajanahitâyâ 'ti vatvâ channaṃ arahantânaṃ rucim gahetvâ tasmiṃ yeva caṅkoṭake ṭhapesi. tasmiṃ khaṇe heṭṭhâvuttappakârâni pathavîkampanâdîni acchariyâni ahesuṃ. atha kho Pajjunno mahârâjâ dhâtuvaraṃ saṃjâtapemo hutvâ imaṃ gâthaṃ âha.

evaṃ mahânubhâvassa asamassa mahesino |
dhâtuyâ dâyako asmi aho me puññasaṃcayo ||

evaṃ vatvâ bhagavato kesadhâtuṃ pañcapatiṭṭhitena vanditvâ attano kâyârûḷhapârupanaṃ[1] omuñcitvâ[2] dullabhaṃ vata dassanan 'ti vatvâ dhâtupûjaṃ akâsi. sabbe pi devâ attano attano anurûpapûjaṃ kariṃsu. tato Pajjunno mahârâjâ nânâratanamissakâhi iṭṭhakâhi cetiyaṃ bandhâpesi. cetiyaṅgaṇaṃ pi sodhâpetvâ tassa samantato pâkâraṃ parikkhipitvâ tassâvidûre ekaṃ pokkharaṇiṃ mâpetvâ catûsu disâsu nidhiṃ nidahitvâ dhâtupûjaṃ akâsi. sabbe pi khiṇâsavâ idaṃ cetiyaṃ anâgate satabyâmaṃ bhavissati dhammarâjâ pi idh' eva bhavissatîti byâkariṃsu. taṃ pana cetiyaṃ samantato kiḷi. vîthikâdînaṃ[3] thûpassa vicâritattâ[4] pacchâ sobhaṇḍâyacetiyan[5] 'ti pâkaṭaṃ.

Pajjunnathûpavaṃso niṭṭhito.

atha kho sabbe pi khiṇâsavâ tato nivattitvâ samuddatîre samantato asokarukkhasaṃchannaṃ ekaṃ ṭhânaṃ atthi pacchimadisâbhâge ca 'ssa kandaraparikkhittaṃ ahosi. taṃ disvâ sabbe pi khiṇâsavâ cintayiṃsu. kathaṃ panâvuso imasmiṃ padese amhehi pariyesitabbaṃ dhâtupaṭṭhakatthâyâ[6] 'ti.

[1] M[1]. °pâyopanaṃ.
[2] M[1]. orûhitvâ.
[3] M[2]. vidhikânaṃ.
[4] M[2]. °tthâ.
[5] M[1]. suṇḍâya .
[6] M[2]. °pâsakatthâyâ 'ti.

atha kho âyasmâ Padumuttaro tesaṃ pañcannaṃ khiṇâsavânaṃ etad avoca aham eva dhâtudâyakaṃ pariyeseyyan 'ti vatvâ buddhaguṇapaṭisaṃyuttâya gâthâya adhiṭṭhânaṃ karonto imaṃ gâthaṃ âha.

sa ce tvaṃ sabbalokagga janoghaṃ târitum idha |
tapassî tava[1] tejena patthanaṃ me samijjhatu[2] |
ajja thûpassa dâyakaṃ labheyyaṃ jinasiraja ||

icc evaṃ patthanaṃ karontassa samuddarakkhikâ Maṇimekhalâ nâma devadhîtâ buddhânubhâvena dissamânâ[3] viya sabbâbharaṇehi alaṃkaritvâ mahantehi parivârehi parivutâ samuddato paññâyamânarûpâ pâturahosi. atha kho therâ evam âhaṃsu. kappati upâsike dhâtuyâ thûpaṃ kâretuṃ sa ce sakkhissasi tvaṃ eva asamassa purisusabhassa dhâtudâyakâ hohîti. ath' assâ etad ahosi. ahaṃ mâtugâmattabhâve ṭhitamhi[4] thûpavicâraṇe kataṃ[5] pariccayanaṃ kathâhaṃ bhante kareyyan 'ti âha. sace upâsike imesaṃ paccantadesavâsînaṃ bhatiṃ dâtuṃ sakkhissasi khippam eva ete cetiyaṃ karissantîti âha. sâ sâdhû 'ti paṭisuṇitvâ aññâtakavesena gantvâ tesu bhatiṃ datvâ[6] cetiyaṃ paṭisaṃkhârâpesi. te manussâ tasmiṃ ṭhâne dhâtugabbhaṃ asîtihatthaṃ gambhîraṃ kariṃsu. atha kho sâ devadhîtâ iddhiyâ ânîtaratanaṃ samantato râsiṃ katvâ girivepulato[7] cakkavattino maṇiratanasadisaṃ padîpaṃ viya jalamânaṃ ekaratanagharaṃ[8] maṇidhâtugabbhassa majjhe ṭhapesi. tass' upari dhâtukaraṇḍakaṃ mâpetvâ ṭhapesi. saha ṭhapanen' eva mahâpathavî kampi akâlavijjulatâ ramaṇîyaṃ vassaṃ vassi. sabbe devatâ sâdhukâraṃ adaṃsu. tato Maṇimekhalâ bhagavato dhâtuyâ mahâsakkâraṃ katvâ cetiyaṃ bandhâpesi. bandhitvâ ca pana cetiye niṭṭhite adhiṭṭhânaṃ karonto imaṃ gâtham âha.

pañca vassasahassâni jinagabbho patiṭṭhatu |
tejena tav ime sattâ jânantu amataṃ padan 'ti ||

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[1] M[1]. dhâpayi taga. [2] M[2]. samajjhatu.
[3] M[2]. câriyamânâ. [4] M[1]. adds: va. [5] M[2]. °ṇo kataṃ; M[1]. °thaṃ.
[6] M[2]. katvâ. [7] M[1]. vemû°. [8] M[1]. °ghanaṃ.

evaṃ vatvâ devadhitâ pasannâ [1] Maṇimekhalâ |
ṭhâpetvâ kesathûp' assa [2] ussâpesi samantato.||
sâ tadâ arahantânaṃ pâde natvâna devatâ |
pahaṭṭhacittâ pakkâmi paviṭṭhâ [3] sakabhavanan 'ti ||

Maṇimekhalâya thûpavaṃso niṭṭhito.

tato uttarâya disâya sabbe arahantâ gantvâ sâkhâpallavalaṃkate sitacchâye ekasmiṃ nigrodharukkhe adhivatthâ devatâ te âgacchante disvâ kiṃ bhante idha âgacchathâ 'ti pucchitvâ tato tehi âvuso imaṃ ṭhânaṃ sappâyaṃ imasmiṃ ṭhâne ekaṃ jinavarakesadhâtuṭhapanattham âgatamhâ 'ti vutte sâdhu bhante ahaṃ pi tumhehi saddhiṃ anumodanaṃ kareyyan 'ti âha.

atha kho âyasmâ Guṇasâgaro dhâtûpaṭṭhakapariyesane mam' eva bhâro 'ti dhâtûpaṭṭhakatthâya añjaliṃ paggahetvâ adhiṭṭhânaṃ karonto imaṃ gâtham âha.

dâyako sulabho hotu sa ce tvaṃ munibuddhajaṃ |
hitâya sabbasattassa ṭhassati satataṃ idha ||

evaṃ vatvâ taṃ dhâtuṃ namassamâno 'va nisîdi. tasmiṃ khaṇe jinadhâtuyâ ânubhâvena therâdhiṭṭhânabalena ca satthu âdînaṃ ânubhâvena ca paṭṭhavâtena ânîtâ viññâtasâsanavâṇijaparipuṇṇâ [4] ekâ nâvâ tasmiṃ yeva padese anupattâ ahosi. atha kho vâṇijâ bhikkhusaṃghaṃ disvâ mayaṃ samuddacarâ dullabhaṃ channaṃ khiṇâsavânam santikaṃ upagantvâ saṃghassa dassanan 'ti cintetvâ nâvikaṃ ârocesuṃ. nâviko pi taṃ sutvâ saṃghe pasannamânaso saha vâṇijehi mahânâvâya oruyha khuddakanâvaṃ abhirûhitvâ [5] tesaṃ channaṃ khiṇâsavânaṃ santikaṃ upagantvâ saṃghaṃ vanditvâ kiṃ idha ayyânaṃ kiccaṃ atthîti pucchi.

mayan taṃ kho upâsaka ekaṃ satthu sarîrajaṃ |
dhâtuṃ lokahitatthâya ṭhapanatthaṃ idhâgatâ 'ti ||

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[1] M². sampannâ.
[2] M¹. kesadhûpassa ; **M²**. °dhâtum assa.
[3] M². paviṭṭhaṃ.
[4] M². °ṇṇako.
[5] M². °yhitvà.

taṃ sutvâ nâviko tuṭṭhamânaso te vâṇije âmantetvâ lâbhâ vata bho suladdhaṃ vata bho amhehi ye[1] mayaṃ evaṃ mahiddhikaṃ janahitâvahaṃ satthu sarîradhâtuṃ passâmâ 'ti. mahâsamuddasmiṃ bho cirakâlaṃ saṃcarantânaṃ îdisaṃ lâbhaṃ na laddhapubban 'ti. tumhe hi mama sahâyâ bhavatha aham eva thûpaṃ kareyyan 'ti âha. te pi kho vâṇijâ sâdhû 'ti sampaṭicchiṃsu. rukkhadevatâ pi manussavesaṃ katvâ ahaṃ pi tumhâkaṃ sahâyo bhaveyyan 'ti âha. te sabbe pi therânaṃ santikaṃ upasaṃkamitvâ yathânurûpaṃ dânaṃ datvâ there vanditvâ nisîdiṃsu. atha kho nâviko aham eva bhante dhâtuthûpakâraṇe ussukkaṃ kareyyan 'ti yâci. therâ pi sâdhu upâsaka karohîti âhaṃsu. nâviko purise âṇâpetvâ bahudhanaṃ vissajjetvâ dhâtugabbhaṃ karitvâ tasmiṃ gabbhe sattaratanâni pûretvâ gabbhassa majjhe buddhârahaṃ âsanaṃ paññâpetvâ guṇasâgaratherassa hatthato taṃ dhâtuṃ gahetvâ ṭhapesi. saha ṭhapanen' eva sabbâni acchariyâni pâturahesum. atha kho nâviko pahaṭṭhacitto imaṃ gâtham âha.

lokacariyabhûtassa asamassa mahesino |
dhâtuyâ dâyako asmi lâbhâ me vata mârisâ[2] 'ti ||

evaṃ vatvâ taṃ cetiyaṃ pañcapatiṭṭhitena vanditvâ nânâvidhaṃ dhajapatâkaṃ ussâpetvâ cetiyaṃ padakkhiṇaṃ katvâ arahantânaṃ pâde vanditvâ vâṇijehi parivuto nâvaṃ ârûhitvâ attano nagaraṃ yâsi.[3] rukkhadevatâ cetiyaṃ tussitvâ yâv' ajjakâlâ pi dîghâyukâ hutvâ taṃ cetiyaṃ rakkhati.

Addhikanâvikathûpavaṃso niṭṭhito.

tato pâcinadisâbhâgena gaṅgâtîre ekaṃ ramaṇîyaṃ ṭhânaṃ atthi. sabbe khiṇâsavâ tattha gantvâ idaṃ kho âvuso ṭhânaṃ châyudakasampannaṃ imasmiṃ ṭhâne ekaṃ dhâtuṃ ṭhapetuṃ vaṭṭatîti. aṭha kho Ñânapaṇḍitathero dâyakavicinane mama bhâro 'ti vatvâ ekaṃ jânumaṇḍalaṃ pathaviyaṃ nidhâya añjaliṃ sirasi patiṭṭhapetvâ gâtham âha.

yo dhîro lokanâyako asamo purisâsabho |
ce asi[4] dhâtu tass' eva labheyyaṃ tava dâyakan 'ti ||

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[1] M². yeva. [2] M². °ssati. [3] M¹. niyyâsi. [4] M². abhi.

evaṃ nipaccakâraṃ katvâ kathentass' eva eko nâgarâjâ nâmena Varuṇo nâma so nâgabhavanato saparivârena âgantvâ therassa purato pâturahosi. tadâ nâgarâjâ there vanditvâ âgamanakâraṇaṃ pucchitvâ bhagavato sarîradhâtuṭṭhapanatthâya m-eva idhâgatamhâ upâsakâ 'ti vutte tena hi bhante dhâtucetiye mama bhâraṃ karothâ 'ti yâcitvâ tehi dinnokâso hutvâ sakaparisaṃ âmantetvâ pahaṭṭhamânaso hutvâ dhâtugabbhatthâya pathaviṃ sodhâpetvâ âvâṭaṃ khaṇâpetvâ dhâtugabbhaṃ devavimânasadisaṃ kârâpetvâ tassa majjhe ekaṃ ratanamayaṃ pallaṅkaṃ mâpetvâ setachattaṃ ussâpetvâ dhâtucaṅkoṭakaṃ sirasâ sampaṭicchitvâ ekaṃ anagghaṃ maṇikaraṇḍakaṃ katvâ paramukkaṃsapattaṃ[1] âdaraṃ katvâ therânaṃ ruciyâ anurûpaṃ eva ṭhapesi taṃ khaṇañ ñeva heṭṭhâvuttapakârâṇi pi sabbapâṭihâriyâni pâturahesuṃ nâgarâjâ pi udaggacitto hutvâ attano aparibhogaṃ aparaṃ pi ekaṃ maṇiratanaṃ cakkavattiraññо[2] maṇisadisaṃ anagghaṃ[3] sabbakâmadadaṃ attano gîvato omuñcitvâ bhagavato dhâtupûjaṃ akâsi sabbe nâgaparisâ naccantâ gâyantâ sabbaturiyâni vâdentâ ugghosiṃsu.[4] sabbe devatâ nânâpakâraṃ sâdhukâraṃ adaṃsu.[5] tasmiṃ khaṇe nâgo dhâtuthûpaṃ paramadassanîyaṃ katvâ bandhâpesi. niṭṭhite thûpe nâgo padakkhiṇaṃ katvâ onatasîso hutvâ vanditvâ imaṃ gâthaṃ âha.

kappakoṭîhi yaṃ buddhaṃ dullabhaṃ amatehi pi |
dhâtuyâ dâyako assaṃ bhavâmi kusalatthiko ||
evaṃ vatvâna Varuṇo nâgarâjâ mahiddhiko |
pahaṭṭhacitto pakkâmi nâgehi parivârito ||

Varuṇanâgarâjathûpavaṃso niṭṭhito.

tato uttarâya disâya gantvâ khîṇâsavâ bhikkhû naccâsannaṃ nâtidûraṃ addhikânaṃ[6] gamanâgamanasampannaṃ ekaṃ ṭhânaṃ disvâ idañ hi kho âvuso ṭhânaṃ sappâyaṃ imasmiṃ ṭhâne avasiṭṭhaṃ ekaṃ kesadhâtuṃ ṭhapetabban 'ti. atha kho âyasmato Revatassa etad ahosi. sabbesaṃ pañcan-

[1] M². paraputtam saputtaṃ. [2] M². °vattivatî°. [3] M². agghani.
[4] M¹. °saṃsu. [5] M . akaṃsu. [6] M¹., M². atthi°.

naṃ arahantânaṃ manoratho matthakaṃ patto dhâtudâyakapaṭilâbhena tathâhaṃ imasmiṃ padese ekaṃ dâyakaṃ labheyyaṃ yaṃ nunâhaṃ dhâtuthûpadâyakatthâya patthanaṃ kareyyan 'ti. atha kho Revatathero satthari paramaukkaṃsapattaṃ[1] âdaraṃ samânetvâ[2] evam âha. sa ce bhante kapppasatasahassâdhikâni cattâri asaṃkheyyâni pâramiyo pûretvâ pañca mahâpariccâgaṃ pariccajitvâ devamanussehi dukkaraṃ kammaṃ karitvâ buddhabhâvaṃ patto si ajja tavânubhâvena thûpadâyako idhânuppatto[3] hotû 'ti adhiṭṭhânaṃ katvâ imaṃ gâthaṃ âha.

sa ce lokahitatthâya anujân' idha nâyako |
dhâtuthûpassa dâyakaṃ labheyyaṃ tejasâ tavâ 'ti. ||

evaṃ patthayantass' eva Damiḷâ vâṇijâ saddhâsampannâ satta mahânâvâ jinadhâtutejena ânîtâ viya hutvâ aññaṃ desaṃ gantuṃ asamatthâ tasmiṃ yeva ṭhâne anuppattâ ahesuṃ. te pi kho vâṇijâ[1] dûrato 'va bhikkhusaṃghaṃ disvâna dhâtukâmâ jeṭṭhanâvikaṃ ârocesuṃ. taṃ sutvâ nâviko tena hi ahaṃ pi gamissâmîti vatvâ aññehi nâvikehi parivuto tesaṃ santikaṃ gantvâ khiṇâsavânaṃ datvâ payirupâsitvâ te khiṇâsave pucchiṃsu. kiṃpan' idha bhante âgatatthâ 'ti dasabalassa purisâjaññassa bhagavato kesadhâtuṃ pâṇînaṃ hitâya ṭhapetuṃ âgatamhâ 'ti âhaṃsu. atha kho tesaṃ sattannaṃ nâvikânaṃ vâṇijânañ ca etad ahosi. mayaṃ hi pubbe bhagavato dassanakâle chabbaṇṇaraṃsîhi jalamânasarîraṃ sabbapâṭihâriyaṃ passimhâ idâni bhagavato sarîrakesadhâtuyâ[5] ânubhâvo kîdiso 'ti cintayantânaṃ kaṅkhâ uppajjati. tesaṃ kaṅkhacchedanatthaṃ kesadhâtu pâṭihâriyaṃ akâsi. tena vuttaṃ.

dasseti dhâtuyâ yasmiṃ yamakaṃ pâṭihâriyaṃ |
kaṇḍambamûle[6] pattâ[7] 'va lokalocanapiṇḍanan 'ti.[8] ||

atha kho te pi nâvikâ vâṇijâ ca taṃ pâṭihâriyaṃ disvâ saṃjâtasaddhâ hutvâ attano attano anurûpaṃ pûjâsakkâraṃ

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[1] M². samattham. [2] M¹. samp âd thâ. [3] M². idânuppatto.
[4] M². tivâ'. [5] M¹. râj ike-i. [6] M¹. °mpa°.
[7] M². sattâ. [8] M¹. 'nip:n ikan.

kariṃsu dhâtuyâ sakkâraṃ katvâ khiṇâsavânaṃ santikaṃ gantvâ thûpakaraṇokâsaṃ yâcitvâ khiṇâsavehi dinnokâsâ te nâvikâ vâṇijâ vuttanayen' eva dhâtugabbhaṃ kâretvâ tasmiṃ sabbaratanarasî katvâ buddhârahaṃ âsanaṃ paññâpetvâ telapadîpaṃ jâletvâ buddhabimbaṃ asîtisâvakânaṃ bimbaṃ kâretvâ majjhe suvaṇṇacaṅkoṭakaṃ ṭhapetvâ Revatatherassa hatthato anupamaṃ kesadhâtuṃ sampaṭicchitvâ gandhodakena nhâpetvâ suvaṇṇarajatamayehi pupphehi dîpehi ca dhâtuṃ mâpetvâ [1] caṅkoṭake ṭhapesuṃ taṃ khaṇañ ñeva heṭṭhâvuttappakârâni pathavîkampanâdîni acchariyâni pâturahesuṃ dasasahassacakkavâḷadevatâ sâdhukâraṃ adaṃsu. te nâvikâ cetiyaṃ bandhitvâ niṭṭhite cetiye anekappakâradhajapatâkaṃ samussâpetvâ cetiyaṃ vanditvâ bhante mayaṃ Damiḷa-upâsakâ aññaṃsaṃpassâ [2] taṃ kesadhâtuṃ saddahitvâ evarûpaṃ karomâ 'ti ahaṃsu. tato taṃ cetiyaṃ saddhâya kâritattâ saddhâcetiyan 'ti vadanti Damiḷehi kâritattâ Damiḷacetiyan 'ti pi vadanti. te pi kho nâvikâ vâṇijâ cetiyaṃ ca mâpetvâ arahantânaṃ dânaṃ datvâ sakasakanâvaṃ ârûyha pakkamiṃsu. cha khiṇâsavâ paripuṇṇasaṃkappâ ahesuṃ.

Sattanâvikathûpavaṃso niṭṭhito.

taṃ pi desaṃ kesadhâtûnaṃ nivâsaṭṭhânattâ [3] Kesavatîti [4] âlapati.

Chakesadhâtuvaṃso niṭṭhito.

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[1] M[1]. °tu kha mâ°.
[2] M[1]. samphassâ.
[3] M[1]. nivâsanaṃ.
[4] M[1]. kesavâ°; M[2]. kesâva°.

THE SANDESA-KATHÂ.

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NAMO TASSA BHAGAVATO ARAHATO SAMMÂSAMBUDDHASSA.

jayatu.

Mahâkâruṇiko nâtho hitâya sabbapâṇînaṃ |
Pûretvâ pâramiṃ sabbaṃ patto sambodhim uttamaṃ |
Etena saccavajjena sotthi vo hotu sabbadâ ||
Mahâkâruṇiko nâtho hitâya sabbapâṇînaṃ |
Pañcacattâḷîsavassaṃ ṭhatvâ dhammam adesayî |
Etena saccavajjena sotthi vo hotu sabbadâ ||
Mahâkâruṇiko nâtho hitâya sabbapâṇînaṃ |
Pañcasahassavassam pi patiṭṭhapesi sâsanaṃ |
Etena saccavajjena sotthi vo hotu sabbadâ || ||

Sotthipasaṭṭhapavarodârabuddhânubuddhapabodhanaṭṭhâ-nabhûte satahatthagajopamadhuragatamahâjamburukkhasa-malaṃkate pañcasataparittadîpaparivâre mahâ-Jambudîpe anekesaṃ Suvaṇṇabhummiraṭṭha-Râmañña-raṭṭha-Sirikhetta-raṭṭha-Jayavaḍḍhanaraṭṭha-Ayuddhayaraṭṭha-Haribhuñjara-ṭṭha-Khemaraṭṭha-Kambojaraṭṭha-Siviraṭṭha-Cînaraṭṭha-Ma-hâvihikaraṭṭhâdi-mahâraṭṭhânaṃ padhânapâmokkhasammate Sûnâparantaraṭṭha-Tambadîparaṭṭhasaṃkhâte Marammamaṇ-

ḍale Sudhammapura-Haṃsâvatîpura-Dhaññavatîpura-Dvârâvatîpura-Navapura-Ketumatîpura-Maṇipurâdyanekamahâ-nagarânaṃ ketumakuṭasaṃkâse dvârakoṭṭhâgâraṭṭamâlatoraṇaparikhâdisabbaṅgapaccaṅgasampanne nânâratanavicitrasuvaṇṇalimpitânekapâsâdakûṭâgârâdipaṭimaṇḍite kanakarajataphalikâdiratanapabhâjalituggatachattâtichattaketudhajâlaṃkatacetiyaguhâvâsavibhûsite Yonaka-Siyama-Kasiya-Cîna-Râmaññaka-Pasî-Paraṅgi-Velanta-Aṅgilissâdinânâjanaparijanamarammajananivâsekhattiyabrâhmaṇavessasuddasaṃkhâtacatujâtigottaparipuṇṇe dasasaddâvivittaniyataghosane Amaravatîdevanagaram iva nikhilasiriniketane paramavisuddhavipulodâtasâsanasamujjotane Amarapurâbhidhânamahânagare Mahâsammatâdyasambhinnakhattiyasâkiyarâjânvayaravivaṃsajâtassa anekasatasâmantarâjânam indassa ratanakumuda-añjanagiripamukhânekasetakuñjarasâmino catusaṃgahapañcabalachanâyakâcârasattâparihâniya-aṭṭhuposathanavamaṇû-pamadasarâjadhammâdiguṇagaṇâdhivâsassa satataṃ samitaṃ ratanattayaparâyanassa siripavaravijayânantayasatribhavanâdityâdhipatipaṇḍitamahâdhammarâjâdhirâjanâmassa mahâdhammarañño atthadhammânusâsakena[1] ubhato vibhaṅgadhâraṇâdyupajjhâyâcariyaṅgasamannâgatena nettiṭîkâsîlakkhandhaṭîkâdyanekagandhakâramahâveyyâkaraṇena sabbattha sâsanâbhivuḍḍhim abhipatthentena Ratanabhummi-Kittimahâvihârâdi-nekasuvaṇṇavihâravâsinâ upasampadâya sattavîsativassena Ñâṇâbhivaṃsa-dhammasenâpati-nâmadheyyena mahâtherena Tambapaṇṇisaṃkhâte Laṅkâpatiṭṭhâne Sîhaḷa-dîpe Sirivaḍḍhanâbhidhâne Saṃkantapure[2] vasantassa Sirirâjâdhirâjasîhanâmamahârañño[3] atthadhammânusâsakassa Dhammakkhandhâbhidhânassa amhâkaṃ adiṭṭhasahâyassa mahâtherassa c' eva bhikkhusaṃghassa ca tatth' eva Rohaṇajanapade Vâlutaragâmâdîsu vasantassa Dhammarakkhitattherassa c' eva bhikkhusaṃghassa ca pesitâ jinasâsanasaṃyuttâ 'yaṃ sandesakathâ.

Sammâsambuddhaparinibbânato kira dvinnaṃ vassasatânaṃ

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[1] B. °sane. [2] B. marg. note: seṃkhandha.
[3] He reigned in Kandy 1781-1798.—[Rh.D.]

upari chattiṃsatime[1] jinasâsanavasse sampatte siri-Dhammasokanâmassa mahâdhammarâjassa kâle Moggaliputtatissattherena pesitaṃ Mahâmahindattheraṃ paṭicca Sîhaḷadîpe sâsanaṃ suppatiṭṭhitaṃ ariyajanaparipuṇṇam iva jâtaṃ bhikkhubhikkhunînaṃ hatthapasâraṇâdijanitavâtavâyitaṃ nivâsanapârupanakâsâvapajjotasujotaṃ.[2] Idaṃ hi kâraṇam ârabbha Bhagavâ pi tikkhattuṃ Laṅkâdîpaṃ gantvâ dîpârakkham akâsi parinibbânasamaye pi samîpam âgataṃ Sakkaṃ devânam indaṃ dîpârakkhaṃ kâresi.

Evaṃ Devânaṃ piyatissa-râja-kâlato paṭṭhâya cirakâlam pi râjânurâjaṃ âcariyapâcariyaṃ sissânusissaṃ Sîhaḷadîpe sâsanaṃ patiṭṭhâsi. tatth' eva mahâkhîṇâsavâ pi tepiṭakaṃ pâvacanaṃ potthakârûḷham akaṃsu. Buddhaghosattherâdayo pi aṭṭhakathâṭîkâlikaṃ dhammavinayasaṃvaṇṇanam abhisaṃkhariṃsu.

Tato aparabhâge pana Mahâvijayabâhurâjakâle[3] Laṅkâdîpe micchâdiṭṭhâribhayena sâsanavinâsanato gaṇapûraṇamattam pi sîlavantabhikkhû alabhitvâ Mahâvijayabâhurâjâ Jambudîpe Râmaññavisaye Anuruddharâjassa santikaṃ dûte pesetvâ Jambudîpabhikkhû âharâpetvâ puna sâsanaṃ patiṭṭhâpesi.

Tato aparabhâge Vimaladhammasuriya-mahâdhammarâjakâle[4] Paraṅgi-nâmaka-micchâdiṭṭhâribhayena sâsanavinâsanato bhikkhûnam abhâvena Vimaladhammasuriya-mahâdhammarâjâ Rakkhaṅgavisaye Dhaññavatîrañño santikaṃ dûte pesetvâ bhikkhû âharâpetvâ puna sâsanapajjotim akâsi.

Tato pi aparabhâge Kittisirirâjasîha-mahârâjakâle[5] ten' eva micchâdiṭṭhâribhayena sâsanavinâsanato ekassa pi upasampadabhikkhuno abhâvena Kittisirirâjasîhamahârâjâ Jambudîpe Siyamadesasaṃkhâte Sâmindadese Ayuddhayarañño santikaṃ dûte pesetvâ bhikkhû âharâpetvâ puna sâsanapatiṭṭhânam akâsi.

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[1] C. °same. [2] C. °pârumpa°.

[3] Vijaya-bâhu the first reigned 1071-1126.—[Rh D.]

[4] There were two kings of this name who reigned respectively 1592-1604, and 1687-1707. *Parangi* is Pali for Frank, and *Parangi-micchâdiṭṭhi* is Christianity. Wimala Dharma the First had been brought up by the Portuguese as a Christian.—[Rh.D.].

[5] Reigned 1747-1781.—[Rh.D.]

Evaṃ pubbe aparimâṇâriyajanasevite tividhasaddhammapajjotajotane sâsanakâraṇam ârabbha Bhagavatâ Arahatâ Sammâsambuddhena anekavâraparipâlite devânamindapariggahite pi Tambapaṇṇadîpavare sadevakalokânusâsakassa satthuno anekadhâ sâsanantaradhânam paccavekkhetvâ dhammasaṃvegappattiyâ ativiyakâruññacitto

Kadâhaṃ Tambapaṇṇimhi sâsanass' upatiṭṭhiyâ
Upakârena kenaci bhaveyyaṃ upatthambhako 'ti abhiṇhaṃ manasâkâsiṃ.

Sammâsambuddhaparinibbânato pana catucattâḷîsatisatadvisahasse jinasâsanavasse dvidvirasapariharaṇato bâvîsatisattasatekasahasse khachapañcapariharaṇato dvasaṭṭhisatasahasse ca sirisakarâje[1] Vesâkhapuṇṇamiyaṃ Sîhaḷadîpato âgate Jambusiriniketanaṃ Amarapurâbhidhânaṃ mahânagaraṃ patte tîh' upasakehi saha cha sâmaṇere disvâ tesaṃ nâmaṃ gottaṃ âcariyaṃ pâcariyaṃ kâraṇâkâraṇañ ca pucchitvâ sutvâ ativiyasomanassappatto dûrato âgate ñâtijane ñâtisaṃgho viya pariggahesiṃ. Saddhâdyanekaguṇâdhivâsassa Sakyâsîhanvayajâtassa amhâkaṃ mahâdhammarâjassa pi pasâdanîyaṃ kâraṇaṃ vatvâ ârocetvâ sammâpaccayehi anuggahâpesiṃ. Rakkhaṅgadesato ânîtassa dharamâne bhagavati sammukhâpaṭisaṃkhatassa Mahâmuni nâma mahâbuddhapaṭibhâgassa vîsasataratanubbedhamahâpâsâdam âsanne Asokârâme Ratanabhummikittimahâvihârato uttaradisâbhâge âgantukânam âlaye padarikâvâse vâsâpesiṃ.

Tasmiṃ yeva vasse vassûpagammadivase channaṃ sâmaṇerânaṃ sâdhukam ubhato suddhikaraṇena puna sâmaṇerapabbajjam adâsiṃ. Kappâsikakoseyyacîvarâdipaccayânuggahena ovâdânusâsanâdidhammânuggahena ca paritosesim. Antovassaṃ pi temâsaṃ upasaṃpadâpekkhaṃ katvâ pâtimokkhaṃ sammâvâcesiṃ. Nâdanâmañ ca upâsakaṃ pabbajjâpekkhaṃ katvâ liṅgadaṇḍakammasekhiyasikkhâpadâni sikkhâpesiṃ. Vassaṃ vuṭṭhakâle pana upasaṃpadâpekkhânaṃ channaṃ sâmaṇerânaṃ pabbajjâpekkhassa ca Nâdanâmassa upâsakassa

[1] All these = 1801 A.D.—[Rh.D.]

pabbajjûpasampadârahabhâvaṃ kumudakundasaradacandikâsamânasetagajapatino mahâdhammarañño ârocesiṃ.

Pâsânachattam iva sâsanagarusâsanamâmako mahâdhammarâjâ pi tesaṃ pattacîvarâdisamaṇaparikkhâraṃ sabbaṃ niyyâdetvâ te pi gihîliṅgagâhâpanena,[1] suvaṇṇamayamaṇikûṭamakuṭakuṇḍalavalayamuttâhârapâmaṅ gasuvaṇṇamâlâdyanekâlaṃkâraṇena râjavatthakañcukanivâsanena ca devarâjavesasadisaṃ cakkavattirâjavesaṃ harâpetvâ, sâgarantamahîpâlarâjânucchavikâya hatthidantakhacitasuvaṇṇasivikâya abhirûhâpetvâ, bâlabhânumaṇḍalasadise duve duve nânâbharaṇâlaṃkatasuvaṇṇachatte sîsopari dhâretvâ, marammabhâsâya Kryiṅ[2] icc abhidhânaṃ nâgadantakanakamaṇiparibhûsitaṃ[3] veṇuchattarâjabhaṇḍaṃ âdikaṃ[4] katvâ, anekasatarâjakakudhabhaṇḍapasâraṇena upasobhetvâ, nânâdesakulasamudâciṇṇa[5] turiyavâdagîtanaṭa[6] nâṭakâdimaṅgala[7] chaṇena[8] anekasahassaṭhânantarappattasenâpatâdyamaccaparijanarâjaparivârena ca parivârâpetvâ, Masakkasâradevanagarasadise Amarapuranagare vîthânuvîthiparicaraṇena Vejayantadevapâsâdasadisapaṇṇâsasataratanuccayapâsâdabhûsitaṃ râjanivesanaṃ pavesetvâ, tatth' eva maṅgalachanâgâranâmake tibhummike suvaṇṇakûṭâgâre dakkhiṇamahesâdidevorodhagaṇena mahâ-uparâjâdirâjakulagaṇena mahasenâpatâdirâjâmaccagaṇena asigâhâdiparicârakagaṇena ca saha catuparisamajjhe nisinno sakalasâmantarâjaparivâro mahâsammatâdyasambhinnasakyarâjakulappasuto saddhâsîlasutacâgâdiguṇagaṇâdhivâso dhavalagajapatimahâdhammarâjâ tesaṃ paccayânuggahadhammânuggahañ ca sammâsambodhipaccayaṃ katvâ, chaddantahatthirâjasoṇḍasadisena suvaṇṇabhiṅkârena dakkhiṇodakaṃ pâtesi.

Tato paraṃ pana te yathâ vuttena sabbûpakâraṇena saddhiṃ râjanivesanato pacchimuttaradisâbhâge anto nagare yeva ṭhitaṃ tidasapure Sudhammasâlâpaṭibhâgaṃ Sudhammaṃ nâma tibhummikaṃ suvaṇṇamahâsâlaṃ âharâpetvâ,

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[1] B. °gaṃ gâ°. [2] B. kuṅ icchâ°. [3] B. guntakanaka°.
[4] B. âdiṃ. [5] B. °kiṇṇa°. [6] B. °naṭṭa°.
[7] B. °maṅgula°. [8] B. °janena.

imesaṃ pabbajjaṃ upasampadañ ca dethâ 'ti saṃghassa niyyâdesi.

Atha Ñâṇâbhivaṃsadhammasenâpatimahâtherapamukho ekapaṇṇâsaparimâṇo bhikkhusaṃgho Sudhammasâlâya samîpe ṭhitâya hatthinatha[1] suvaṇṇathûpavhayacetiyasamalaṃkatâya Suvaṇṇaguhâya nâma ekâdasavipattisamatikkantiyâ tividhasampattiyuttâya sîmâya sannipatitvâ, sammâsambuddhaparinibbânato catucattâḷîsatisatadvisahasse jinasâsanavasse dvidvirasapariharaṇato bâvîsatisattasatekasahasse khachapañcapariharaṇato dvâsaṭṭhisatasahasse ca sirisakarâje sampatte Kattikamâsajuṇhapakkhacâtuddasîdine divâdvipahârevelâtikkante dvighaṭîpamâṇe châyâpâdachakkakâle catutiṃsâyuvassaṃ Ambagahapitiyaṃ[2] nâma sâmaṇeraṃ Ambagahatissaṃ[3] nâma katvâ Ñâṇâbhivaṃsadhammasenâpatittherena upajjhâyena upasampâdesi. Uttaradevîvihâravâsî thero Pâsâdavihâravâsî thero Soṇṇalekhâgâravihâravâsî thero ca tayo kammavâcâbhâṇakâ upasampadâcariyâ.

Tasmiṃ yeva divase divâ dvipaharavelâtikkante catughaṭîpamâṇe navachâyâpâdakâle aṭṭhavîsâyuvassaṃ Mahâdampaṃ nâma sâmaṇeraṃ Mahâdampatissaṃ,[4] nâma katvâ ten' eva upajjhâyena upasampâdesi. Te yeva tayo kammavâcâbhâṇakâ upasampadâcariyâ.

Tasmiṃ yeva ahani divâ dvipaharavelâtikkante chaghaṭîpamâṇe ekâdasachâyâpâdakâle pañcavîsâyuvassaṃ Kocchagodhaṃ,[5] nâma sâmaṇeraṃ Kocchagodhatissaṃ nâma katvâ ten' eva upajjhâyena upasampâdesi. Jayabhummânubhavanavihâravâsî thero Ratanabhummirammavihâravâsî thero Ravivaṃsakittisûrâmaccavihâravâsî thero ca tayo kammavâcâbhâṇakâ upasampadâcariyâ.

Tadahe yeva divâ dvipaharavelâtikkante sattaghaṭîpamâṇe terasachâyâpâdakâle bâvîsatâyuvassaṃ Brâhmaṇavaṭṭaṃ nâma sâmaṇeraṃ Bıâhmaṇatissaṃ[6] nâma katvâ ten' eva upajjhâyena upasampâdesi. Te yeva tayo kammavâcâbhâṇakâ upasampadâcariyâ.

Tadahu yeva divâ tipaharavelâtikkante ekaghaṭîpamâṇe

[1] C. °nata°.
[2] B. °ṭiyaṃ.
[3] B. °piṭiyaṃ.
[4] B. uttamamba°.
[5] B. *adds* kosgodhaṃ.
[6] B. jinopalitatissam.

paṇṇârasachâyâpâdakâle vîsatâyuvassaṃ Bogahavattaṃ,[1] nâma sâmaṇeraṃ Bogahatissaṃ[2] nâma katvâ ten' eva upajjhâyena upasaṃpâdesi. Pâsânussâpanavihâravâsî thero Ratanabhummirammavihâravâsî thero Ravivaṃsakittisûrâmaccavihâravâsî thero ca tayo kammavâcâbhâṇakâ upasaṃpadâcariyâ.

Tadahani[3] yeva divâ tipahâravelâtikkante tighaṭîpamâṇe sattarasachâyâpâdakâle vîsatâyuvassaṃ Vâturagammaṃ nâma sâmaṇeraṃ Vâturatissaṃ nâma[4] katvâ ten' eva upajjhâyena upasaṃpâdesi. Te yeva tayo kammavâcâbhâṇakâ upasaṃpadâcariyâ.

Taṃ divase yeva Nâdam nâma upâsakam pi[5] Ñâṇâbhivaṃsadhammasenâpatittheren' eva upajjhâyena pabbâjesi. So yeva sikkhâpadadâyako pabbajjâcariyo. Pabbajjâpariyosâne ca tatth' eva sîmâmâḷake Dhammatissaṃ nâma sâmaṇeranâmam akâsi.

Tato paraṃ pana ekâdhike yathâ vutte jinasâsanavasse sirisakarâje ca saṃpatte Vesâkhamâsajuṇhapakkhaterasadine divâ ekapahâravelâtikkante ekaghatîpamâṇe navachâyâpâdakâle chattiṃsâyuvassaṃ Dhammatissaṃ nâma taṃ sâmaṇeraṃ[6] Ñâṇâbhivaṃsadhammasenâpatittherena upajjhâyena upasaṃpâdesi. Ratanabhummirammavihâravâsî thero Soṇṇalekhâgâravihâravâsî thero ca dve kammavâcâbhâṇakâ upasaṃpadâcariyâ.

Evaṃ pana 'mhehi Tambapaṇṇikânaṃ pattacîvarâdikappiyapaccayehi pabbajjûpasaṃpadâya ovâdânusâsaniyâ uddesaparipucchâya cavanadhammakhandhapuñjamatte[7] sarîre cute pi acavanadhammamaṅgalasaññutta—Ambagahatissâdyabhidhânadânena ca dhammâmisânuggahaṇaṃ kataṃ. Tad etaṃ na lâbhasakkârasilokâdihetu, atha kho Laṅkâdîpe ciratarаṃ[8] sâsanapatiṭṭhânopâyakarassa Bhagavato Arahato Sammâsambuddhassa varasâsanâbhivuḍḍhijutikâraṇaṃ theravaṃsapadîpânaṃ Mahâmahindattherâdînaṃ Mahâvihâravâsînañ ca

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[1] C. Bho°. [2] B. jayatujinatissa°. [3] B. tadâni.
[4] B. dhammâdhâratissa. [5] B. -p-.
[6] B. tissanâmaṃ katvâ. [7] B. °puñña.
[8] B. thi°.

bahulaṃ pemamânagâravasakkaccakaraṇena. Idân' etarahi vijjamânânaṃ tumhâkañ ca dhammavâdînaṃ pesalânaṃ paggaṇhitukâmena sarâjakulasâmaccasaparijanasanegamajânapadassa ca tidhâbhinnasîhaḷindassa mahâdhammarâjassa diṭṭhadhammikasamparâyikatthâbhipatthanena sabbalokânusâsakassa satthuno sudullabhavarasâsanâbhivuḍḍhijutipaccâsiṃsanahetu y'eva kataṃ.

Tathâ hi tesaṃ idhâgatânaṃ sâmaṇerânam upâsakânañ ca pathamaṃ eva paṇîtajjhâsayabhâvâbhâvaṃ vîmaṃsetvâ, paṇîtajjhâsayabhâvaṃ tathato thetato ñatvâ, yathâ dhammaṃ yathâ vinayaṃ ovâdânusâsanaṃ kattukâmena Sekhiyavatta-Khandhakavattaṃ pâṭhato atthato adhippâyato ca vibhâvetvâ, tesu vattesu pariyâpannaṃ "parimaṇḍalaṃ pârupissâmîti sikkhâ karaṇîyâ 'ti"[1] âdikaṃ "suppaṭicchanno antaraghare gamissâmîti sikkhâ karaṇîyâ 'ti" âdikañ ca Sekhiyavattaṃ, "sace ârâme kâlo ârocito hoti timaṇḍalaṃ paṭicchâdentena parimaṇḍalaṃ nivâsetvâ kâyabandhanaṃ bandhitvâ saguṇaṃ katvâ saṃghâṭiyo pârupitvâ[2] gaṇṭhikaṃ paṭimuñcitvâ dhovitvâ pattaṃ gahetvâ sâdhukaṃ ataramânena gâmo pavisitabbo na v 'okkamma therânaṃ bhikkhûnaṃ purato gantabbaṃ suppaṭicchannena antaraghare gantabban 'ti" âdikaṃ, "piṇḍacârikena bhikkhave bhikkhunâ idâni gâmaṃ pavisissâmîti timaṇḍalaṃ paṭicchâdentena parimaṇḍalaṃ nivâsetvâ kâyabandhanaṃ bandhitvâ saguṇaṃ katvâ saṃghâṭiyo pârupitvâ,[3] gaṇṭhikaṃ patimuñcitvâ dhovitvâ pattaṃ gahetvâ sâdhukaṃ ataramânena gâmo pavisitabbo. Suppaṭicchannena antaraghare gantabban 'ti" âdikaṃ[4] ca Khandhakavattaṃ sammâmanasi kârâpetvâ, yathâ upasampannehi gâmâdipavesaneparimaṇḍalaṃsuppaṭicchannaṃ ca nivâsanapârupanaṃ[5] kâtabbaṃ tathâ sâmaṇerehi pîti yathâ dhammaṃ yathâvinayaṃ nivâsanapârupananayaṃ uggahâpesiṃ.

Tattha pana Sekhiyavatta-Khandhakavattaṃ sâmaṇerehi na sikkhitabbaṃ bhikkhû ârabbha paññattattâ 'ti kassaci

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[1] Oldenberg, Vinayapiṭakam, vol. iv. p. 185.
[2] B. pârumpitvâ
[3] B. pârumpi°.
[4] Ibid. vol. ii. p. 213.
[5] B. pârumpa°.

âsaṃkâ siyâ, taṃnivattanatthaṃ ayaṃ Mahâvaggaṭṭhakathâpâṭho udâharitabbo. Yâva pana attanâ sikkhitabbasikkhâpadâni na jânâti, saṃghâṭipattacîvaradhâraṇaṭṭhânanisajjâdîsu pânabhojanâdividhimhi ca na kusalo hoti, tâva bhojanasâlaṃ vâ salâkabhâjanaṭṭhânaṃ vâ aññaṃ vâ tathârûpaṭṭhânaṃ na pesetabbo, santikâvacaro yeva kâtabbo, bâladârako viya patijaggitabbo, sabbam assa kappiyâkappiyaṃ âcikkhitabbaṃ nivâsanapârupanâdîsu âbhisamâcârikesu vinetabbo. Tena pi anujânâmi bhikkhave dasah' aṅgehi samannâgataṃ sâmaṇeraṃ nâsetun 'ti[1] evaṃ parato vuttâni dasa nâsanaṅgâni ârakâ parivajjetvâ âbhisamâcârikaṃ paripûrentena dasavidhe sîle sâdhukaṃ sikkhitabbaṇ 'ti. Ettha hi nivâsanapârupanâdîsû 'ti âdinâ sâmaṇerânaṃ Sekhiyavatta-Khandhakavattesu sâdhukaṃ sikkhitabbataṃ dasseti.[2]

Tatthâpi âbhisamâcârikasaddena sekhiyavattakhandhakavattapariyâyo 'ti kassaci âsaṃkâ siyâ, taṃ nivattanattham idaṃ ṭîkâttayavacanaṃ. Âbhisamâcârikesu vinetabbo 'ti iminâ Sekhiya-upajjhâyavattâdi-âbhisamâcârikasîlam anena pûretabbaṃ. Tattha ca kattabbassa akaraṇe akattabbassa ca karaṇe daṇḍakammâraho 'ti dîpetîti sâratthadîpanî-vacanaṃ. Âbhisamâcârikesu vinetabbo 'ti iminâ Sekhiyavatta-Khandhakavattesu aññesu ca sukkavisaṭṭhi-âdilokavajjasikkhâpadesu sâmaṇerehi vattitabbaṃ. Tattha avattamâno alajjî daṇḍakammâraho 'ti dassetîti Vimativinodanî-vacanaṃ. Âbhisamâcârikesu vinetabbo 'ti vacanato Sekhiya-upajjhâyavattâdi-âbhisamâcârikasîlam anena pûretabbaṃ. Tattha cârittassa akaraṇe vârittassa ca karaṇe daṇḍakammâraho 'ti dîpetîti Vajirabuddhi-ṭîkâ-vacanaṃ. Idaṃ hi ṭîkâttayavacanaṃ. Âbhisamâcârikasaddassa Sekhiyavatta-Khandhakavattapariyâyabhâve sâdhukaṃ pârupanarakkhanatthâya urabandhanavattaṃ yuttarûpaṃ suttânuloman 'ti evam pi kassaci âsaṃkâ siyâ, taṃ nivattanattham ayaṃ cûḷavaggapâḷi. Na bhikkhave kaṭisuttaṃ dhâretabbaṃ yo dhâreyya âpatti dukkatassâ 'ti.[3] Tatrâyaṃ aṭṭhakathâ. Kaṭisuttan 'ti yaṃ kiñci

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[1] Mahâvagga I. 60. [2] B. °si.

[3] This must be Cullavagga V. 2. 1 ; but Oldenberg reads there (as at X. 16) *kaṭi-suttakaṃ*, and gives no various reading. (Rh. D.)

kaṭipilandhanaṃ antamaso suttatantumattam pîti urabandhanavattena bandhitabbaṭṭhânañ ca kaṭipariyâpannam eva. Tathâ hi Pârâjikakaṇḍaṭṭhakathâyaṃ vuttaṃ piṭṭhi ve majjhâvaṭṭato pana hadayâvâṭato ca paṭṭhâya yâvad nakhasikhâ ayaṃ kaṭiparicchedo 'ti. Âcariyupajjhâyânam âciṇṇam pi dhammikam eva vaṭṭati nâdhammikaṃ. Tenâha Saṃgîtikhandhake[1] kappati bhante idaṃ me upajjhâyena ajjhâciṇṇan idaṃ me âcariyena ajjhâciṇṇan 'ti ajjhâcaritun 'ti. Âciṇṇakappo kho âvuso ekacco kappati. Ekacco na kappatîti. Tad aṭṭhakathâyam pi ca ekacco kappatîti dhammikaṃ âciṇṇaṃ sandhâya vuttan 'ti âha. Tasmâ jinasâsanaṃ pâsânacchattam iva garuṃ karontena yathâ dhammaṃ yathâ vinayaṃ paṭipajjantena dhammavâdinâ lajjinâ ujupathagâminâ yatinâ yathâ Pâcityâdyaṭṭhakathâyaṃ vuttaṃ, gaṇṭhikaṃ paṭimuñcitvâ anuvâtantena gîvaṃ paṭicchâdetvâ ubho kaṇṇe samaṃ katvâ paṭisaṃharitvâ yâva maṇibandhaṃ paṭicchâdetvâ antaraghare gantabban 'ti, tathâ upasaṃpannehi viya sâmaṇerehi pi nivâsanapârupanaṃ kâtabban 'ti niṭṭham ettha gantabbaṃ.

Amhâkam pi dîpe Sâmindadesasaṃkhâte Siyamaraṭṭhe ekaccânaṃ pâḷi-aṭṭhakathâṭîkâdigandhesu yathâbhûtam attham ajânantânaṃ Yonakabhikkhûnaṃ edisaṃ sâmaṇerânam ovâdacârittaṃ atthi. Tam pi uddhamma-ubbinayabhâvena chaḍḍâpetvâ mahârâjâ sâsanasuddhim akâsi.

Varasâsanajotane pi Laṅkâdîpe Mahâmahindattherâdito pabhuti Mahâvihâravâsittherânutheraṃ yathâ dhammaṃ yathâ vinayaṃ sâmaṇerânaṃ parimaṇḍalasuppaticchannapârupanacârittaṃ hoti. Tathâ hi Piyaṅgudîpavâsitissattherassa vâtarogena saddhivihârikaṃ Cûḷanâgaṃ nâma sâmaṇeraṃ yâgupaṭiggahanatthâya Cûḷagâmaṃ pesanakâle, tassa sâmaṇerassa cîvaraṃ pârupitvâ tasmiṃ gâme Cûḷiyâ nâma upâsikâya geham upagatabhâvaṃ sîhaḷavatthupakaraṇe dasalekhâya likhitapotthake gekâraṅge.

"Saṃghâṭiṃ pârupitvâna pattahattho vicakkhaṇo, okkhittacakkhu satimâ Cûliyâ purato ṭhito 'ti" âha. Sîhaḷadîpe yeva Devagirivihâravâsittherassa vâtâbâdhena saddhivihârikaṃ

[1] Cullavagga, XII. 1. 10 = XII. 2. 8.

sâmaṇeraṃ telapaṭiggahanatthâya gâmaṃ pesanakâle, tassa sâmaṇerassa cîvaraṃ pârupitvâ gâmaṃ paviṭṭhabhâvaṃ Sahassavatthupakaraṇe pañca lekhâya likhitapotthake ṇakaraṅge evam âha. "Atha aparabhâge Devagirivihâre ekassa bhikkhussa vâtâbâdho dvâdasa saṃvaccharâni bâdheti. So thero ekadivasaṃ sâmaṇeraṃ pakkositvâ sâmaṇera bhikkhâya caritvâ telam ânehîti âha. Tato sâmaṇero cîvaraṃ pârupitvâ sakalagâmaṃ bhikkhâya caritvâ kiñci alabhitvâ gacchati. Tato so amacco sâmaṇeraṃ disvâ bhante kiṃ pariyesathâ 'ti âha. Sâmaṇero attano âgatakâraṇaṃ amaccassa kathesi. Taṃ sutvâ amacco tena hi bhante idh' eva hothâ 'ti vatvâ, tassa hatthato thâlakaṃ gahetvâ anto pavisetvâ churikaṃ mûlena ṭhapetvâ, aṭṭhakahâpanagghanakaṃ telaṃ thâlakaṃ pûretvâ, sâmanerassa adâsîti." Tasmâ attano jîvitam iva sâsanavaraṃ pemamânasena sikkhâya garukârakena uddhammaṃ ubbinayaṃ anâcâraṃ parivajjitukâmena dhammavinayasaññuttaṃ samâcâraṃ attanâpi patipajjitabbaṃ paresam pi ovaditabbaṃ anusâsitabbaṃ.

Aññam pi Siyamadesasaṃkhâta-Yonakaraṭṭhavâsînaṃ aṭṭhakathâya pâḷiṃ ṭîkâya aṭṭhakathaṃ gandhantarena gandhantaraṃ saṃsandetvâ, bhagavato saṃgahakânañ ca abhippâyam ajânantânaṃ ekaccânaṃ Yonakabhikkhûnaṃ gâmâdipavesane pathamaṃ ekaṃsaṃ ekaṃ cîvaraṃ karitvâ pacchâ tass' upari ekaṃ vâ dve vâ cîvarâni ubhato pârupanacârittam atthi. Tad etam pi uddhamma-ubbinayabhâvena chaḍḍâpetvâ sâsanasuddhim akâsi mahârâjâ.

Evaṃ pan' amhâkaṃ idh' âgatânaṃ Sîhaḷabhikkhûnaṃ dhammâmisânuggahaṇaṃ tumhâkañ ca dhammapaṭisaṃyuttasandesapesanaṃ kappânaṃ koṭisatena pi ativiyadullabhasâsanavarâbhivuḍḍhijotihetu yevâ 'ti yoniso manasi kâtabbaṃ. Mayaṃ hi sabbattha sâsanavarâbhivuḍḍhijotiṃ abhipatthema. Visesato Tambapaṇṇidîpavare. Tañ hi pubbe sâsanavarâbhivuḍḍhijotiṭṭhânaṃ ariyajanaparipuṇṇam iva jâtaṃ amatamahânibbânotaraṇatitthabhûtaṃ. Tasmâ

Battiṃsayojanaṃ dîghaṃ aṭṭhârasahi vitthataṃ
Laṅkâdîpavaraṃ nâma Tambapaṇṇîti taṃ ahu
Tatthâriyanivuṭṭhañ ca Mahâmeghavanâdikaṃ

Mahâbodhiṃ sirîpadaṃ Soṇṇamâliñ ca cetiyaṃ
Thûpârâmaṃ Kalyâṇiyaṃ soḷasatthânakam pi ca
Dine dine pi pûjema vippasannena cetasâ 'ti

iti buddhânubuddhapabodhanaṭṭhânabhûte mahâjambudîpe amaranagarasaṃkâse Amarapurâbhidhânamahânagare anekaraṭṭhasâminânâmaṇḍalarâjâdhipatibhûtassa kumudakundasaradacandikâsamânadhavalânekasetibhapatino siripavaravijayânantayasatribhavanâdityâdhipatipaṇḍitamahâdhammarâjâdhirâjâbhidhânassa mahârâjassa garunâ Asokârâmaratanabhummikittâdyanekasuvaṇṇamahâvihâravâsinâ Ñâṇâbhivaṃsadhammasenâpatinâminâ mahâgaṇinâ mahâveyyâkaraṇena upajjhâcâriyabhâvappattena mahâthereṇa Sîhaḷâgatânaṃ sattannaṃ bhikkhûnaṃ hatthe datvâ Sîhaḷadîpe dîpavare Saṃkantanagare Sirivaḍḍhanavhaye anekasâmantarâjamolimakuṭabhûtassa mahâdhammarâjassa garuno Dhammakkhandhâbhidhânassa mahâtherassa c' eva Rohaṇajanapadavâsi-Dhammarakkhitattherassa ca tad aññesañ ca jinasâsanamâmakânaṃ bhikkhuvarânaṃ pesitâ jinasâsanapatisaññuttâ Sandesakathâ.

Ayaṃ pana Sandesakathâ sammâsambuddhaparinibbânato pañcacattâḷîsatisatadvisahasse jinasâsanavasse dvidvirasapariharaṇato tevîsatisattasatekasahasse. Khachapañcapariharaṇato tesaṭṭhisatasahasse ca sirisakarâje saṃpatte Vesâkhamâsajuṇhapakkhadvâdasiyaṃ gurudine divâ ekappahârakâle anâyâsena niṭṭhâpitâ. Tass' eva Vesâkhamâsassa puṇṇamiyaṃ ravidine divâ catunâḍikâle pesitâ 'ti.

Laṅkâdîpe Anuruddhattherena kataṃ Abhidhammatthasaṃgahaṃ. Tatth' eva Sumaṅgalasâmittherena kataṃ Abhidhammatthavibhâviniṃ nâma ṭîkaṃ. Jambudîpe Arimaddanâpure Chapadattherena kataṃ Saṃkhepavaṇṇanaṃ nâma ṭîkañ ca amhâkaṃ dhammadânatthâya Sîhaḷabhikkhusaṃghassa dema. Sâsanamûlabhûtuṃ imaṃ pakaraṇattayaṃ sâdhûkaṃ vâcetha dhâretha. Sabbaṃ pi ca vinayâbhidhammasuttantapabhedaṃ gandhajâtaṃ râjânucchavikadûte pesite amhâkaṃ mahârâjâ dassati. Mayam pi ussâhaṃ karoma. Idam pi sâsanapaṭisaññuttavacanaṃ satataṃ sâsanahitakâmena manasi kâtabban 'ti.

NOTES AND QUERIES.

BY

THE REV. RICHARD MORRIS, M.A., LL.D.

AKKHAṆAVEDHÎ.

Dhanuggaho Asadiso râjaputto mahabbalo || dûrepâtî akkhaṇavedhî mahâkâyappadâlano (Jât. ii. p. 91).

For a parallel passage see Aṅguttara-Nikâya, iii. 131, p. 284:—

Idha bhikkhave bhikkhu dûrepâtî ca hoti akkhaṇavedhî ca mahato ca kâyassa padâletâ.

In the Divyâvadâna, p. 59, we find dûre-vedha and akshuṇṇa-vedha 'an act of throwing the spear so as to graze the mark.'

The Sanskrit akshuṇṇa seems to be a mere corruption of the Pâli akkhaṇa 'lightning.' See the Commentator's note to the gâthâ in Jât. ii. p. 91, l. 11–12.

AṬṬHIMIÑJÂ.

This word occurs in Jaina Prâkrit. Dr. Jacobi, in his translation of the Âcârâṅga Sutta i. 1. 6 (Sacred Books of the East, vol. xxii. p. 12), says: "I do not know the meaning of this word (aṭṭhimiñjâ), which is rendered [by the Sanskrit Commentary] asthi-miñjâ."

The Pâli aṭṭhimiñjâ, as is well known, signifies 'bone-marrow,' and the latter part of the compound Childers refers to Sk. majjâ without attempting to show by what steps miñjâ has grown out of majjâ.

Dr. Jacobi's quotation of asthi-miñjâ[1] is important as proof of a Sk. miñjâ, *i.e.* mriñjâ, cf. Sk. mrijâ, wiping, smearing, from the root mrij, of which there was probably a nasalized form mriñj, and from which majjâ, evidently a prâkritised form, could be derived.

Other etymologies of majjâ suggest themselves: (1) majjâ=by assimilation mañjâ from the root mañj, to wipe, smear (cf. A.S. smeru, fat, smear, with Gr. *σμάειν*, to rub, wipe; Sk. √lip, smear, daub, lepa, salve, grease); (2) majjâ = mañjâ = marjâ (cf. Prâkrit mañjara for mârjara) from the root mrij.

I do not think that Pâli miñjâ in aṭṭhi-miñjâ can be derived from Sk. majjâ, but that Pâli and Jaina Prâkrit retain an older form.

ARAGHAṬṬA.

Cakkavaṭṭaka, Cullavagga, v. 16. 2, in Vinaya Texts, pt. iii. p. 112, is neatly rendered by 'wheel and axle.' The translators give Buddhaghosa's note, which they describe as 'unintelligible'—arahatta-ghaṭi-yanta. The explanation of the Commentator, however, may easily be rendered intelligible by a very slight correction of the manuscript reading. I would propose to amend it to araghaṭṭa-ghaṭiyanta. The former part of this compound is the Sk. araghaṭṭa, and corresponds exactly to the Hindî arhaṭ or rahaṭ, 'a well-wheel, the so-called Persian wheel—a string of earthen pots attached to a revolving wheel over a well, which go down empty and come up full, and tilt the water into a trough.' While on the subject of wells it may be noted that karakaṭaka (Cull. v. 16. 2) cannot be 'a bullock machine,' or a bullock draw-well, but a hook in the form of a crab's claw, to which the 'bucket' was attached instead of to the tûlâ or cakkavaṭṭaka. The Commentator says that the long ropes used for the purpose of drawing up

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[1] I assume that miñja is not after all a coinage by the Commentator.

the bucket were worked either by hand (over a wheel) or by a bullock. Compare, too, Buddhaghosa's note on cammakhaṇḍa (Vinaya Texts, pt. iii. p. 113):—

Cammakhaṇḍaṃ nâma tûlâya vâ karakaṭake[1] vâ yojetabbaṃ cammabhâjanaṃ.

UJJAGGHATI, UJJHAGGATI.

Childers has ujjhaggikâ, loud laughter, but not ujjhaggati. See Therî-Gâthâ, pp. 131, 183; Puggala-Paññatti, p. 67. The simple verb jagghati[2] (not in Childers) is in Jât. iii. p. 223, l. 25. See Suttavibhaṅga, i. p. 128; Aṅguttara, iii. 67. 5.

UBBANDHATI.

Childers has no record of this verb, which with rajjuyâ probably means to 'strangle.' See Jât. i. p. 504. In a parallel passage in Jât. iii. p. 345, rajjuyâ is omitted. See Sutta Vibhaṅga, I. p. 73; Therî-Gâthâ, v. 80, p. 131.

There is a verb ubbhaṇḍati (not in Childers) in Mahâvagga viii. 13, 1, 'to bundle up, wrap up'; and, with a different meaning, a verb ubbhaṇḍeti (Therî-Gâthâ, p. 204).

ULLOKA.

Ulloka (see Cilimikâ), 'a cloth placed under the bedstead or chair to keep the stuffing from coming out,' Cull. vi. 2. 7, Mahâvagga i. 25. 15; 'a cloth to remove cobwebs,' Cull. viii. 1. 3. The translators of the Vinaya Texts give no etymology of the word, and seem to look upon it as a corrupt form. May it not be considered a variant of ulloca an awning, for the chair during the process of upholstering would be turned up, and the cloth would become, so to speak, 'an awning'? In the Aupapâtika Sutta, § 32, we find a form ulloga = ulloka, and ulloya = ulloca.

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[1] MS. kaṭadakaṭake.
[2] Sk. has no √jhagg, √jaggh; cf. Sk. √kakk, khakkh.

USSOḶHIKÂ.

Childers has Ussoḷhi, but not Ussoḷhikâ. *Cf.*

Na hi nûn' imassa samanassa ‖ tucchakotthasmim musikâ.
Ussoḷhikâya naccanti ‖ tenâyam samano sukhî.
(Samyutta Nikâya, vii. 1. 10, pp. 170, 171).

EKODI-BHAVA.[1]

"This term has been variously explained by Pâli and Buddhist scholars. Burnouf renders it by 'unity' (of mind), Gogerly by 'purity,' Prof. Rhys Davids by 'exaltation.' Childers defines it by 'predominance'; but adds that he does not feel competent to give a decided opinion as to the exact meaning of ekodi-bhâva. According to a commentary quoted in his dictionary, EKODI=eka+udi (from udeti), and is a synonym (adhi-vacana) of Samâdhi. Prof. Kern, in the introduction to his translation of the 'Saddharma-Puṇḍarîka' ('Sacred Books of the East,' vol. xxi. p. xvii), calls attention to the corresponding term, ekoti-bhâva in the 'Lalita-Vistara,' p. 439, l. 6, which he connects with the *ἅπαξ λεγόμενον* EKOTI in the 'Satapathabrahmana,' xii. 2. 2. 4. Referring to the P. W., *s.v.* ÛTI, we find that EKOTI (used in the plural) means 'having the same objects or desires of enjoyment (as food, etc.).' This use of so rare a term does not help us to explain the Buddhist sense of ekodi, nor does the word ekoti-bhâva of the 'Lalita-Vistara' throw any light upon the subject beyond the fact that it does duty for the ekodi-bhâva of the Southern Buddhists.

Childers, unfortunately, gives no references for the use of ekodi-bhâva except one stock passage descriptive of the four jhânas. The following passage goes to show that 'ekodi-bhâvo' is connected with Samâdhi (a more advanced state of meditation than Jhâna):

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[1] See "Academy" for March 27th, 1886, p. 222.

'Pañcaṅgike samâdhimhi sante ekodibhâvite[1]
paṭippassaddhiladdh' amhi,' etc.
(Thera-Gâthâ, v. 916.)

In verse 962 of the 'Sutta-Nipâta' we find EKODI uncombined in the phrase 'ekodi nipako sato,' *i.e. intent on one object*, wise and thoughtful (see Prof. Fausböll's translation, 'Sacred Books of the East,' vol. x. p. 181). With this compare a similar passage (where the plural is used) in the Saṃyutta-Nikâya, ii. 2. 1. The commentator explains ekodi by ekaggacitta. The Burmese (Phayre MS.) version has ekodhi, which is probably an attempt to secure a reading that shall be more self-evident and intelligible than ekodi. It nevertheless points, I venture to think, to the real etymology of the word, from eka and odhi (or avadhi= 'end, point, aim'). The loss of aspiration seen in ekodi is not altogether unknown in Pâli, and may be due to the following aspirate in ekodi-bhâva, for the use of ekodi uncombined is known only to occur in one stock phrase. Ekodi-bhâva will therefore signify concentration (of the mind) on one object, *i.e.* on Arahatship or Nirvâna, in which there is no mental or bodily disturbance of any kind.[2] Hence we find, instead of ekodi nipako sato, the phrase (similar in meaning) acapalo nipako saṃvutindriyo.

It is well known that the Jainas, in their philosophical system, employed many terms in common with the Buddhists; so that we are not surprised to find corresponding closely in meaning to ekodibhâva the terms (used in reference to pure jhâna) egatta-bhâva, egattîbhâva=ekâgratâ.[3] With this compare the Jaina 'manaso egattibhâva' (Aupapâtika Sutta, p. 59) with the Pâli

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[1] Ekodhibhûto occurs in the Satipaṭṭhâna-vagga of the Samyutta-Nikâya. See Aṅguttara-Nikâya, iii. 100, 4.

[2] *Cf.* Suññato samâdhi, animitto samâdhi, appaṇihito samâdhi (Milinda-Pañha, p. 337; Aṅguttara, iii. 163, p. 299).

[3] In the Yoga philosophy ekâgratâ is defined as 'fixedness of the thinking principle upon any *sensuous* object to which it may be directed; ekaggatâ is never, I think, thus used in Pâli. Certain of the Kammaṭṭhâna exercises consisted in fixing the mind on some sensuous object.

'manaso ekodibhâva' (Brahmajâla Sutta). The Jainas were not ignorant of the term avadhi, *cf.* ohi-ñâṇa= avadhi-jñâṇa (Aupapâtika Sutta, §§ 30, 41); but they restricted it to 'the knowledge of special objects produced by right intuition (samyag-darṣana=Pâli sammâ-daṣṣana), etc., as destroying the natural hindrances' (see *Life and Essays of Colebrooke*, vol. i. p. 445). Prof. Jacobi defines 'ohi-ñâṇa' as a sort of supernatural knowledge, and notes that the Jaina theories and terminology, relating to the various degrees of knowledge up to omniscience, differ from those of the Brâhmanic philosophers and Buddhists.[1] It is worth noticing, however, that the Jaina kevala, the highest degree of knowledge, consisting in omniscience, is identical with the Buddhist kevala or Nirvâna (*cf.* kevalî, Thera-Gâthâ, v. 679; Sutta-Nipâta, v. 82; Saṃyutta-Nikâya, vii. i. 8–9). In the Yoga philosophy kaivalya denoted isolation of the 'self' from the phenomenal world, consisting in absolute extirpation of pain. This final deliverance from the bondage of 'rebirth' among men or gods was the final reward of meditation (samâdhi), and approximated closely to the Buddhist Nirvâna.

Before taking leave of ekodibhâva, we must bear in mind the fact, pointed out by Prof. Kern (Saddharma-Puṇḍarîka, p. xvi), that certain parts of the Northern Buddhist books, more especially the verses, have been Sanskritized to a very large extent, 'so that they ought to be restored as much as possible to a more primitive form before a comparison with Pâli can lead to a satisfactory result.' The Pâli forms, however, may still be allowed to throw some light upon these modernized and altered texts, and ekodi seems to be a case in point. To the Southern Buddhists, ekoti for eka + ûti would be unintelligible, for no known text gives any example of this rare word ûti, which seems to belong only to the Vedic and Brahmana periods; while to the Northern Buddhists the Prâkritized

[1] See an interesting note on ohi-ñâṇa, in Dr. Hoernle's edition of the "Uvâsaga-dasâo," fasc. i. p. 18.

form, ekodi or ekodhi, would be equally perplexing, and would cause them to Sanskritize it as best they could. A very good instance of this Sanskritizing process in the 'Saddharma-Puṇḍarîka' (pp. 142, 146, 395), which has escaped the keen eye of Prof. Kern, is seen in syandanika-gûthoḍilla (*var. lect.*—oḍigilla,—oḍigalla), translated by 'gutters and dirty pools.' Prof. Kern acknowledges that his rendering of gûthoḍilla is conjectural. Here we may call in Pâli to throw some light upon the whole compound syandanika°. Not seldom we find the Pâli terms candanikâ and oligalla occurring together (see Aṅguttara-Nikâya, III. vi. 8; Milinda-Pañha, p. 220; Sabbâsava Sutta), the former meaning, according to the Abhidhânappadîpikâ, 'a dirty pool at the entrance of a village,' the latter 'a dirty pool near a village.' The Pâli candanikâ is probably to be referred to a more original caṇḍanikâ, from the root caṇḍ, and signifies a turbid pool, or one liable to become so on account of not being inclosed (see Thera Gâthâ, l. 567; Cullavagga, v. 17. 1). Buddhaghosa defines it as asucikalalakûpo. The Sanskrit syandanika, according to the lexicographers, does not mean a tank, well, or pool, but 'a drop of saliva,' and the meaning 'gutter' given to it by Prof. Kern is deduced by him from the root syand (*cf.* syandana, oozing water). It is one of those words that may be restored to its primitive form, since it is in fact a clever Sanskritizing of Pâli candanikâ. Gûthoḍilla should, I think, be rendered 'cesspool,' answering to Pâli gûthakûpo. But the latter part of 'gûthoḍilla = gûtha + uḍilla' offers many difficulties. Prof. Kern quotes the Pâli oligalla as a parallel form; and, at the first glance, uḍilla (uḍigilla or uḍigalla) looks very much like a Sanskritizing of a more primitive oligalla, with an attempt, perhaps, to connect it with uḍu. All the MSS. I have examined have the dental, and not the cerebral, *l* in oligalla, though Dr. Trenckner finds the word with the cerebral *l* in the Milinda-Pañha. The form uḍilla may point to an older uḍikilla, from avaḍi = avaṭi 'pit, well'; while the Pâli oligalla may stand for a more

original allagalla, from alla 'wet'=(ulla, olla, well-known Prâkrit forms, Sanskrit ârdra) 'swampy, marshy,' and galla=Sanskrit garta, Prâkrit gaḍḍa 'well, pit.'

Prof. Jacobi, in the Glossary to 'Ausgewählte Erzählungen in Mâhârâshṭrî,' gives us a form 'ullî = schmiere.'

But all this is by way of conjecture. When we have more Buddhist and Jaina texts, we may perhaps be able to solve the difficulties offered by this and numerous other points in Pâli philology."

Prof. Max Müller, on the substance of the above, contributed the following interesting note to the "Academy" for April 3rd, 1886, p. 241:—

"After reading Dr. Morris's suggestive article on 'Ekodibhâva' in last week's 'Academy,' I looked through my Buddhist slips, and found there a note that a MS. of the India Office Library reads Ekoṭibhâva in the 'Lâlita-Vistara,' p. 439, l. 5, and that the same reading occurs on p. 147, l. 8, instead of ekâbhibhâva. Added to this, I find a query, 'Could it be for ekakoṭibhâva?' I am not certain whether this is my own conjecture, or whether some one else has suggested it before. Of course the meaning of ekakoṭi and ekakoṭibhâva would be clear. It would be the same as ekâgra and ekâgrabhâva. Ekâgra occurs in the very first line of Manu, and is well explained there by vishayântarâvyâkshipta*k*itta, 'concentrated, his mind not being distracted by any other objects.' Koṭi is used for the two ends of a bow, and particularly in philosophical writings for the two alternatives of an argument. Ekakoṭi would, therefore, mean being absorbed in one view. I do not give much for ekoti in the Ṣatapathabrâhmaṇa, explained as meaning 'having the same course.' It looks to me like an attempt to explain a Bhâshâ word which had ceased to be intelligible. I agree with Dr. Morris that the explanation sent to Childers by his friend Subhûti is likewise very artificial. Schiefner's explanation, too, which Dr. Morris does not mention, namely, that ekoṭîbhâva represents ekâvalî- or ekolîbhâva, is

not convincing. Dr. Morris proposes ekâvadhi- or ekodhibhâva, which would give a good meaning, namely, 'absorbed in one limit,' if the transition of avadhi, the Jaina ohi, into oḍi, and, again, the representation of oḍi by Sanskrit oṭi, could be supported by analogous cases. To take ekoṭi as an irregular contraction of ekakoṭi is, no doubt, unusual. It reminds us of 'mineralogy' instead of 'mineralology.' But unless something unusual had happened, native commentators would probably have been less at a loss to account for this mysterious word. However, I only mention this derivation. I do not claim either the merit or the responsibility of it."

Prof. Eggeling was kind enough, at the request of Dr. Rhys Davids, to send the following note on ekoti :—

"The passage in question (Śat. Br. K. xii. 2, 2, 4) runs as follows: — Pṛishṭhyâbhiplavau tantre kurvîteti ha smâha Paiṅgyaḥ; tayoḥ stotrâṇi ca śastrâṇi ca saṃcârayed iti. Sa yat saṃcârayati tasmâd ime prâṇâ nânâ santa ekotayaḥ, samânam ûtim anusaṃcaranti.

'Let him make the Pṛishṭhya and Abhiplava the two tantras,' said Paiṅgya; 'and let him make both the Stotras and Śastras in (or, of) these two run together (? *i.e.* in the same manner).' Now, because he makes them run together (? in the same manner), therefore these vital airs (of man), though being distinct, are ekoti, run together along one and the same ûti.

The question is, What is here the meaning of tantra and ûti? Prof. Weber (in Böttl.-Roth's Dict.) takes tantra in the metaphorical sense of 'normal form, fundamental order'; and ûti (from av 'to favour') in that of 'striving after a goal, course.' My own interpretation is rather different. I take tantra in its original sense of 'warp,' and ûti (from vâ, 'to weave') in that of 'web, weft.'

He is to make the Pṛishṭhya and Abhiplava the warps of two (sacrificial) webs. And because he makes the stotras and śastras run together therein (? as the woof), therefore these vital airs of man are 'one-webbed,' run along one and

the same web. While I certainly think that this is the meaning of the passage, it seems to be quite possible that a play on the word ûti is intended here, viz. that it may have both the meaning of 'web' and 'course.'

Prof. Weber seems to think that the passage (with ûti) is corrupt or incomplete; but I have compared the Bodleian MS. of the Kâṇva recension, and find that it has the same rendering of this passage.

Whether this 'ekoti' has anything to do with the ekotibhâva of the Lalitavistara is very doubtful, at all events I do not think that any chronological (or synchronistic) inferences can be drawn from this coincidence."

OPADHIKA.

"Yajamânaṃ manussânaṃ
puññapekhânapâṇinaṃ
karotam opadhikaṃ puññaṃ
kattha dinnam mahapphalan ti."
(Saṃyutta-Nikâya, vi. 2, p. 233.)

The only meaning that Childers assigns to opadhika is 'belonging to upadhi'; but this gives no explanation of the word in the gâthâ above quoted.

Bearing in mind such phrases as "puññâni anekâni karoti," "puññaṃ anappakaṃ karoti," opadhika must mean 'exceedingly great,' and be connected with Sk. upâdhika.[1] The Editors of the Divyâvadâna register an equally puzzling aupadhika (p. 542, l. 17–28).

KUKKUṬA-SAMPÂTIKA.

This occurs in Aṅguttara Nikâya, iii. 56, with reference to a shower of sparks or of hot ashes.

In the Divyâvadâna, p. 316, l. 11, we have kukuṭasam-

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[1] Opadhika cannot be referred to upadahati (not in Childers). See Milinda-pañha, pp. 108, 109, 164; Suttavibhaṅga, ii. p. 148.

pâta,[1] and in the Index of Words the Editors suggest kukura [? kukûla].

The form kukkuṭa is no doubt correct, being an onomatopoeic word, of which kukkuḷa or kukkula is a variant (see Jâtaka, ii. p. 134; Saṃyutta, x. 7, p. 209).

Kukkuṭa also signifies a cock, and from its red comb the cock was used as a symbol of fire. Margaret Hunt, the translator of Grimm's Household Tales, vol. ii. p. 128, says, "I will set a red cock on your roof is the incendiary's threat in Germany, where fire is compared to a cock flying from house to house. Grimm's Deutsche Mythologie, p. 568. Red cock-crawing—a cant term for fire-raising in the south of Scotland."

CILIMIKÂ, CILLAKA.

The word Cilimikâ occurs in Cullavagga, vi. 2. 6. 7, and= cimilikâ in Suttavibhaṅga, ii. 40 (cf. note 5 on Mahâvagga, vii. 1. 5). Dr. E. Müller refers cilimikâ to Sk. cilamilika, cilimilikâ, ciliminikâ 'an ornament,' but the translators of the Vinaya Texts render it 'carpet,' 'rug,' and suggest its connection with cola [? cela]. Buddhaghosa explains cilimikâ as tâlapaṇṇâdîhi katâ. This shows that it was a kind of cloth made from leaves, bark, etc., like the Hindî jhilamilî 'a kind of cloth,' jhilamilâ 'a kind of gauze,' cf. Marâthî jhilamilâ 'ornamental shreds of paper, fringe.' With these forms we must connect Hindî cilavana, cilamana, a kind of gauze used as a Venetian blind. The Pâli cilimikâ may have been applied to a carpet or rug on account of its fringe or edging. Cilimikâ is used by the Commentator to explain ulloka, 'a cloth,' 'duster' (Cull. vi. 2. 7). Here perhaps we should compare Sk. jhilli 'cloth,' jhillikâ 'a cloth or rag used for applying colour on unguents,' from cîra 'rag, cloth.' For the forms with initial jh=c compare Sk. jhiri, jhirika, jhillika 'a cricket,' with cîri, cîrika, cilli, cillika 'a cricket.'

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[1] Kukkuṭasampâta occurs in Suttavibhaṅga, II. p. 63.

There is a Pâli CILLAKA (not in Childers) signifying 'bark cloth.' It occurs in a somewhat difficult passage in Therî-Gâthâ, v. 390 :—

Diṭṭhâ hi mayâ sucittâ sombhâ dâruka-cillakâ navâ |
Tantihi ca khîlakehi ca vinibaddhâ vividhaṃ panaccitâ ||390||
Tamh' uddhate tanti-khîlake visaṭṭhe vikale paripakkate |
Avinde khaṇḍaso kate kimhi tattha manaṃ nivesaye ? ||391||
Tathûpamaṃ dehakâni maṃ tehi dhammehi vinâ na vattanti
Dhammehi vinâ na vattanti kimhi tattha manaṃ nivesaye ? ||392||

"I have seen forsooth a new and beautifully formed figure (*or* puppet) made up of wood and bark, fastened together by strings and pins, and made to go through various motions (like a *dancer*). But when the pins were pulled out, and both pins and strings detached and scattered about, you would not find (any rûpa or form) in the broken-up figure, (for) on what [1] in that (figure) would you fix the mind (as the real form or rûpa)? The body (with its various limbs) making-up me such a figure (as this dancing puppet) does not exist apart from these conditions (of its several parts, *i.e.* the four dhâtus). On what then in that (bodily frame of mine) would you fix the mind (as the rûpa) since without these conditions it does not exist?"

Sombhâ (not in Childers) is explained by the Commentary, p. 211, as sombhakâ, which really gives us no help to the meaning of the word. It seems here evidently to have the meaning of potthaka (not in Childers) 'a figure made of wood,' 'a modelled figure' *cf.* Sk. pusta, pustaka).

Sombhâ must be referred to the √çumbh or √çubh.[2]

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[1] *I.e.* on what particular part of the figure when reduced to fragments.

[2] Is sobhaaṇkaṃ (sobhaṇakaraṇaṃ) in the Majjhima sîla, rendered 'balls' by Dr. Davids (Buddhist Suttas, p. 192), to be referred to sombhâ in the passage translated above, and to be rendered by 'puppet shows'?

With regard to cilimika, cillaka and cîra, Sk. lexicographers offer no etymology. I would venture to suggest an onomatopoeic root cir or cil 'to crackle' (*cf.* our 'scrap' from 'scrape'), seen in Hindî ciracirânâ, cilacilânâ 'to crackle'; cîranâ 'to rend, tear'; cîri 'a cut, tear'; jhilamilânâ 'to crackle'; jhirî 'crack, slit, bark.'

CHANDAKA.

Chandakaṃ saṃharati (not in Childers) seems to mean 'to raise a subscription,' 'make a collection.' *Cf.* Hindî candâ uṭhânâ 'get up a subscription,' 'contribute.' See Jât. i. p. 422; Jât. ii. pp. 45, 196; Suttavibhaṅga, ii. p. 250.

DHAṂSATI.

Childers registers dhaṃseti 'to fell,' 'destroy,' but not dhaṃsati 'to fall,' 'fall away from' (with the ablative). *Cf.* Jât. iii. p. 260, where dhaṃsati is explained in the Commentary by parihiyyati; also Jât. iii. p. 457, "saggaṭṭhânâ dhaṃsati," explained in the Com. by "âkâsato bhassitvâ paṭhaviṃ pavissati." Dhaṃsate occurs in Thera-Gâthâ, v. 225, "sukhâ so dhaṃsate," and in v. 610, "dussîlo pana mittehi dhaṃsate pâpaṃ âcaraṃ."

NIKÛJATI.

Under this head Childers has omitted to register two distinct verbs. The first must be referred to the Sk. nikûj 'to chirp, warble, hum.'

Kânasmiṃ vanasaṇḍacâriṇî kokilâ va madhuraṃ nikûjitaṃ
Taṃ jarâya khalitaṃ tahiṃ tahiṃ saccavâdivacanaṃ anaññathâ (Therî-Gâthâ, v. 261).[1]

The second nikûjati (of onomatopoeic origin with the first) is not found in Sanskrit. It means 'to twang.' *Cf.* Sk.

[1] *Cf.* Khippaṃ giraṃ eraya vaggu vagguṃ haṃso va paggayha sanikaṃ nikûjaṃ Bindussarena suvikappitena (Thera-Gâthâ, v. 1270).

√çiñj (weakened form of a root kiñj or kuñj) 'to twang, jingle'; çiñjinî 'a bow-string'; and √ kuñj 'to rustle.'

Yathâ câpo ninnamati jiyâ câpo nikûjati (Jât. iii. No. 397, p. 323, l. 7).

NIKKIṆÂTI.

Childers registers kiṇâti and vikkiṇâti, but not nikkiṇâti, but see Milinda-pañha, p. 284. Does âvapituṃ in Milinda, p. 279, mean 'to cast off' or 'to give as a present,' "labhati pitâ puttaṃ iṇatto vâ âjîvakapakato vâ âvapituṃ vâ vikkiṇituṃ vâ ti."

NIBBHOGA.

Aññatra oṭṭha-nibbhogâ nâyaṃ jânâti kiñcanan ti (Jât. ii. No. 247, p. 264).

The only meaning assigned to nibbhoga in Childers's Dictionary is 'wretched, miserable,' but in the passage above quoted from the Jâtaka-book nibbhoga signifies 'a distortion'; oṭṭha-nibbhoga=oṭṭha-bhañjana[1] 'making a wry face' (Jât. ii. p. 263, l. 25). Nibbhoga, not used in this sense in Sanskrit, is from nirbhuj, *cf.* Sanskrit oshṭhau nirbhujati 'to distort one's lips, make a wry face,'[1] corresponding to Pâli oṭṭhaṃ bhañjati (?oṭṭhaṃ bhuñjati), Jât. ii. pp. 263, 264.

PAVECCHATI AND ANUPPAVECCHATI.[2]

The words pavecchati and anuppavecchati present many difficulties to Pâli scholars, and no satisfactory explanation has, as yet, been given of them.

Dr. Trenckner has pointed out ("Pâli Miscellanies," p. 61) that "pavecchati 'to give,' is traditionally explained by paveseti (as if causal), or by deti, and looks like a

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[1] *Cf.* Sk. bhañjana, bhañjanaka 'contortion of the lips, decay of the teeth.'
[2] See "Academy" for Sept. 26th, 1885, p. 207.

derivative from avikshat; but neither viç nor vish makes good sense. In the meaning it agrees with Sanskrit prayacchati, but the identification presents some phonetical difficulties."

Though pavecchati means 'to give,' the syntactical use of deti is not quite the same; the latter usually takes an accusative and dative, the former an accusative and locative. Childers is altogether silent about this construction; but compare the use of pavecchati in the following passages:

> "Âdeyyesu dadaṃ dânaṃ deyyesu na pavecchati."
> (Jât. iii. p. 12; see also p. 172.)
> "Kâlena tamhi havyaṃ pavecchati."
> (Sutta-Nipâta, vv. 463–4, 490.)
> "Appasmiṃ ye pavecchanti esa dhammo sanantato."
> (Saṃyutta-Nikâya, I. iv. 2.)

This employment of an accusative and locative seems to indicate that the original meaning of pavecchati was probably not 'to give,' but 'to pour down (on),' and hence to 'bestow, give.'

Instead of referring it to the root viç or vish, it might well be derived from the root vrish ('varsh'), 'to rain,' 'to induce to rain' (causal). *Cf.* Pâli acchati, from the root âs, through the aorist acchi.

It is worth noting that, traditionally, the meaning of 'give' is assigned to vṛish by the Sanskrit lexicographers. But the Sanskrit pra-vṛish is represented in Pâli by the verb pavassati, used impersonally, or with 'deva' or 'megha' as subject. *Cf.* 'pavassa deva' (Sutta-Nipâta, vv. 18, 19, 20); 'mahâmegho pâvassi' (Jât. i. p. 503); see also Saṃyutta-Nikâya, iii. 3, 4, where abhivassati occurs, and again in viii. 7. See Milinda-Pañha, p. 152.

No examples, however, of such phrases as 'devo pavecchati.' 'megho pavecchati,'[1] have as yet been pointed out; but

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[1] The Burmese MSS. read pavacchati and anuppavacchati.

anuppavecchati does occur with deva as its subject in an inedited portion of the Aṅguttara-Nikâya, III. 33, p. 135: "devo ca sammâdhâraṃ anuppavaccheyya."

"Puna ca paraṃ brâhmaṇa etarahi manussâ adhammarâgarattâ . . . tesam adhammarâgarattânaṃ . . . devo na sammâdhâram anuppavecchati, tena dubbhikkhaṃ hoti" (*Ib.* III. 56, p. 160). See Divyâvadâna, pp. 25, 437; Milinda-Pañha, p. 375.

There is no very great change of meaning between 'to cause to rain,' 'to pour down,' etc., and 'to give.' Even in our own language we are not altogether unfamiliar with such phrases (used devotionally) as 'to shower down,' 'to pour down,' and 'to shed,' in the sense of 'to give,' 'bestow,' etc. There is a somewhat difficult passage in the Sutta-Nipâta (vv. 208, 209), where anuppavecchati[1] occurs in the sense of deti, but where the original meaning, perhaps, is implied in the metaphor employed in v. 209:

"(208) Yo jâtaṃ ucchijja na ropayeyya
jâyantam assa nânuppavecche
tam âhu ekaṃ muninaṃ carantaṃ
adakkhi so santipadaṃ mahesi.
(209) Saṅkhâya vatthûni pamâya bîjaṃ
Sineham assa nânuppavecche."

Prof. Fausböll translates the foregoing verses as follows:

"Whosoever after cutting down the [sin that has] arisen does not let [it again] take root, and *does not give way to* it while springing up towards him, him, the solitary wandering, they call a Muni: such a great Isi has seen the state of peace.

"(209) Having considered the causes [of sin and] killed the seed, *let him not give way to* desire for it."

Anuppavecchati cannot mean 'to give way to,' nor does assa (v. 208) mean *towards him*; the dative must be

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[1] Childers, in the Addenda to his Pâli Dictionary, explains anuppavecchati by 'to enter,' from √viç; but this gives no sense.

here used to express 'to' or 'for' (the sake of) as in v. 209 and in the second quotation from the Aṅguttara-Nikâya.

There is a great difficulty in the reading jâyantaṃ (in v. 208), the present participle of jâyati; what we require, as seen in v. 209, is a noun of some kind in the accusative. At first sight one is tempted to read yâpanaṃ 'sustenance,' or pânîyaṃ 'water,' corresponding to sinehaṃ in v. 209; but, bearing in mind the use of deti in the sense of 'allow,' 'permit,' we might, without much violence to the original reading, substitute the infinitive of jâyati, that is to say, put a verbal noun instead of the present participle, and then we should get the following *grammatical* rendering:

"Whosoever, after having uprooted the [sin that has] arisen would not replant it, and *would not allow it to grow up* [again], him, the solitary wandering," etc.

The next verse (209) reads very awkwardly in its English dress, and there seems a want of balance in the first part of it, 'having considered . . . *having killed*'; but this could easily be got rid of by taking pamâya as equivalent to paminitvâ, signifying 'having discerned,' *cf.* 'Yo c'idha kammaṃ kurute pamâya,' etc. (Jât. iii. p. 114).

The meaning of the foregoing passage might be expressed in the following terms:

"Having considered the causes [of sin, *i.e.* having got at the *root* of sin], having discerned the *seed* [*i.e.* having having found out the *germs* of sin], let him not allow any desire for it [to arise again, whereby the sin shall be enabled to grow up and come to maturity].'

Sineha (sneha) does not only mean 'desire,' but, in regard to *seed*, signifies (fructifying) *moisture*, as in the following passage from the Saṃyutta-Nikâya, v. 9:

"Yathâ aññataraṃ bîjaṃ khette vuttaṃ virûhati pathavîrasañ câgamma sinehañ ca tad ubhayaṃ evaṃ khandhâ ca dhâtuyo cha ca âyatanâ ime hetuṃ paṭicca saṃbhutâ hetubhaṅgâ nirujjhare."

"As some seed cast into a field grows up by reason of the earth's sap and the [life-giving] *moisture* [in the earth]

[and] by both of these, so the elements of being, the senses and the objects of sense, spring up by reason of a cause, and by the destruction of a cause are annihilated."

If, however, we are to take pamâya in the sense of 'having killed,' for it can be so translated, then saṅkhâya must be referred not to the Sanskrit saṅkhyâ, but to the causal of saṅkṣi, and may be rendered 'having destroyed,' *i.e.* "the sage *having* once *destroyed* the root, and having *killed* the germ of human passion by leading a solitary life, is not to revive it by going back to his former association with the world and worldly pursuits." This interpretation fits in well with v. 207, the commencement of the *Munisutta*:

"From intimacy [with the world] arises fear, from household life arises defilement; the homeless state, freedom from association [with the world]—this is, indeed, the view of a Muni."

PAMUÑCATI SADDHAṂ.

In Mahâvagga, i. v. 7, Saṃyutta, vi. 1, 2 Brahmâ Sahampati entreats the Buddha to open the door of the Immortal (*i.e.* of Nirvâna), and to let those who were able to understand, hear the doctrine the Blessed One alone had discovered. In answer to this request, Buddha repeated the following stanza:

"Apârutâ tesam amatassa dvârâ || ye sotavanto pamuñcantu saddhaṃ ||"

This is rendered by the translators of the Vinaya Texts (Sacred Books of the East, vol. xiii. p. 88) as follows:

"Wide open is the door of the Immortal to all who have ears to hear; let them send forth faith to meet it."

Mr. Bendall, in the Journal of the Pâli Text Society for 1883 (pp. 77–85), draws attention to the translation of pamuñcantu by 'send forth to meet it,' and points out that it would be difficult, if not impossible, to verify this sense of the verb. He suggests that saddhaṃ in the stanza quoted above is not 'faith,' but 'an offering to the manes,' representing the older Brahmanical faith, and that pamuñcantu

signifies '*let them relinquish.*' But the thought of Brahmâ Sahampati, on hearing the Buddha's reply to his request, does not support either the translation given by Dr. Oldenberg and Prof. Davids or that suggested by their critic:

"Then Brahmâ Sahampati understood 'the Blessed One grants my request that he should preach the doctrine.'"

As the gâthâ stands translated no such request is granted. We must therefore endeavour to look at the Pâli a little more closely.

Tesaṃ I take to refer to those whose mental eyes were clear, and who were able and willing to receive the teaching of the dhamma; sotavanto does not, I think, here mean 'having ears,' though this sense is supported by the Thibetan version of the Sanskrit equivalent of the Pâli original. In Sanskrit sota signifies not only the ear, but conversancy with Vedic revelation and sacred lore, so that sotavâ, in a Buddhistic sense, might be almost equivalent to Pâli tevijjo. It would be here only applicable to Buddha, who claimed to have acquired, as the result of long meditation, a new way to Nirvâna, self-revealed, and at first known only to himself. To saddhaṃ I would give its ordinary meaning of *faith*.

The next difficulty is with pamuñcantu. The translators of the Vinaya Texts seem to have overlooked a use of the verb pamuñcati in the sense of 'utter,' 'declare.'

"Vâcaṃ pamuñce kusalaṃ nâtivelaṃ"
(Sutta Nipâta, v. 973).

Fortunately we have an example of the use of pamuñcati with saddhaṃ, where the meaning seems tolerably clear.

"Yathâ ahu Vakkali muttasaddho
Evam eva tvam pi pamuñcayassu (? pamuñcassu) saddham."
(Sutta-Nipâta, v. 1146.)

This is translated by Prof. Fausböll (Sacred Books of the East, vol. x. p. 213) as follows:—"As V. was delivered

by faith, so shalt thou let faith deliver thee." Prof. Rhys Davids, in his Hibbert Lectures, gives a different rendering, but both are open to great objections.

Muttasaddho does not mean delivered by faith, for that is expressed by the familiar term saddhâvimutto. I would suggest the following alteration:—"As V. was one by whom the faith was proclaimed, so shalt thou proclaim the faith."

Now in v. 1131 Piṅgiya, to whom the words in v. 1146 are addressed, says, "Pârâyanaṃ anugâyissaṃ" I will proclaim the way to the further shore (*i.e.* Nirvâna). Taking sotavanto, pamuñcantu, etc., in the senses already suggested, the stanza from the Mahâvagga might be rendered thus:—

"Wide ope to them are now Nirvâna's gates,
Let them who know the truth the faith declare."

Of course Buddha was the only one *conversant with the truth* (sotavâ), and so Brahmâ Sahampati understood it, and departed, knowing full well that his request was granted.

Professor Kern has found the same difficulty in the translation of the verb pamuñcati. He says:—"I do not understand this pamuñcantu 'let them cast off, loose or emit.' Perhaps we have to read payuñjantu 'let them produce.'" (Saddharma-puṇḍarîka, p. xii, note 6.)

PASSA.

Childers has not registered this word, which occurs in Thera-Gâthâ, v. 61, p. 9.

Passati passo passantam apassantañ ca passati
Apassanto apassantaṃ passantañ ca na passatî ti.

With the above quotation compare Upanishad, pt. ii. Sacred Books of the East, vol. xv. p. 345, where Prof. Max Müller quotes from the Chhândogya Upanishad the following lines:—

Na paṣyo mṛityuṃ paṣyati na rogaṃ nota duḥkhatâṃ
Sarvaṃ ha paṣyaḥ paṣyati sarvaṃ âpnoti sarvaṣaḥ.

PUNARABHISHEKA.

Punarabhisheka is mentioned in the Aitareya Brâhmaṇa, 8. 5. i. (ed. Aufrecht, p. 214), and is alluded to in the Vaḍḍhakisûkara Jâtaka (No. 283, ii. p. 409), translated by the present writer in the Folk Lore Journal, vol. iv. pt. i. pp. 48-52.

The Jâtaka story says, "They made kings sit in a fine chair made of Udambara wood, and consecrated him with three shells."

BHASTÂ.

The only meaning assigned to bhastâ in Childers is 'bellows,' but it occurs in the sense of (1) 'goat' (=aja), Jât. iii. p. 278; (2) 'leathern bag,' 'a skin,' Jât. iii. p. 346; Thera-Gâtha, vv. 1134, 1138; Therî-Gâthâ, p. 202, l. 19.

MAKKAṬIKA.

In Jât. ii. p. 70, mukha-makkaṭikaṃ karoti means 'to make monkey-faces,' 'to make grimaces,' *cf.* makkavikâraḍîni karoti (Jât. ii. p. 447); and makkaṭiyâni karoti (Jât. ii. p. 448).

In the first gâthâ to Jât. No. 299, ii. p. 448, okkandikaṃ kîḷati seems to be equivalent to makkaṭaṃ karoti. The Com. explains okkandikaṃ by "migo viya okkandikatvâ." If okkandikaṃ kîḷati signify 'to cut capers,' 'gambol,' it is to be referred to the √skand; or if it be the same as 'kikiṃ karoti' (see Jât. ii. p. 71), then we should have to refer it to the √krand.

MOKKHACIKA.

This word occurs in the Majjhimasîla. Dr. Rhys Davids, translating Buddhaghosa's note, explains it by 'tumbling.'

Childers renders it 'tumbling, acrobatic feats.' Turning summersaults is certainly one part of the amusement expressed by mokkhacika (see Vinaya Texts, pt. ii. p. 184), but how is the word to be etymologically explained?

The first part of the term—mokkha from √muc—may mean 'tumbling, falling,' but what is cika? I take it to mean 'turning' from a root cik, a weakened form of √cak 'to turn, whirl' (*cf.* Sk. cakita 'shaking,' cak-ra 'a wheel'; Hindi cakcaka 'flashing'), a nasalized form of which we have in Sk. cañc-ala; Hindî cañcala 'lightning,' cañcanânâ 'to thrust, shoot.'

For weakened forms like cik[1] from cak, compare the Sk. roots aṅg and iṅg; çam and çim; ças and çis. Not only have we in Pâli traces of a root cik from cak, but also a root ciṅg 'to turn or go round' (not found in Sansk.), in ciṅgulaka 'a mimic windmill made with palm leaves.'

Ciṅgulaka was probably an old game of 'whirligigs.' In Jain Prâkrit it is called vaṭṭa-kheḍḍa (see Aupapâtika-sutta, § 107, p. 77).[2]

There must have been a noun ciṅg-ula 'a wheel,' for we find in the Aṅguttara-Nikâya iii. 15. 2, the denominative ciṅgulâyitvâ 'causing a wheel to go round.' This root ciṅg in the sense of 'to jump,' explains Sk. ciṅg-aṭa (a prawn, shrimp), which the Sanskrit lexicographers have not ventured to refer to any root.

LAṄGHAKA.

Laṅghaka (not in Childers) is an 'acrobat.' See Milinda-pañha, pp. 34, 191, 331; Jât. i. 431. Laṅghana-sippa = 'the art of jumping over swords or knives,' Jât. i. p. 430.

Cf. "laṇghana-dhâvana-gîta-naccâdîni" (Jât. ii. 431); laṅghî (Jât. ii. p. 363; Jât. iii. p. 226).

LOCANA.

The only meaning given to locana by Childers is 'eye,' but there is another locana in the phrase kesamassulo-

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[1] *Cf.* Hindî cikalanâ 'to chew slowly'; cikanânâ 'to rub, polish.'

[2] In this section of the Aupapâtika Sutta we find daṇḍa-yuddha and nâḷiyâ-yuddha. See note on Daṇḍa-yuddha in the "Journal of the Pâli Text Society," 1884.

cana (Puggala-Paññatti, p. 55; Aṅguttara-Nikâya, iii. 151; Jât. iii. pp. 74, 235). Here locana has the sense of the Sanskrit luñcana 'pulling or tearing out,' and is a derivative of a verb loceti (not in Childers), the causative of luñcati.

locana : loceti :: mocana : moceti.
loceti : luñcati :: moceti : muñcati.

The usual causative of luñcati is luñceti (not in Childers), *cf.* kese luñcetvâ (Therî-Gâthâ, Com. p. 186):—

Te sâdhû ti tassâ tâlaṭṭhinâ kese luñcetvâ pabbajesuṃ.

But locayati occurs once in our printed texts:—

Pañcapaññâsa vassâni rajojallaṃ adhârayiṃ
Bhuñjanto mâsikaṃ bhattaṃ kesamassuṃ alocayiṃ.
(Thera-Gâtha, v. 283.)

VALETI.

Childers has no examples of the verb valeti 'to twist, wring,' *cf.* gîvaṃ valeti 'to wring the neck' (of a bird), Jât. i. p. 436. In Jât. i. p. 452, we find the expression 'sâṭake valeti,' where valeti may perhaps mean to fold?

VIKAṆṆAKA.

This word (not in Childers) occurs in Jât. i. p. 227, l. 27; p. 228, ll. 2, 7, and signifies a harpoon for *spearing* a crocodile. The Com. explains vikaṇṇaka by vikaṇṇakasalla.

VIDAṂSAKA.

Danta-vidaṃsaka, 'a harsh grating laugh,' literally gnashing of the teeth' (Aṅguttara-Nikâya, iii. 103, p. 261, l. 4; Jât. iii. p. 222, l. 7).

VIDDHA.

In the following passage viddha seems to mean 'open, clear':

"Seyyathâpi nâma saradasamaye viddhe vigatavalâhake deve âdicco nabhaṃ abbhussukkamâno[1] sabbaṃ âkâsagataṃ tamaṃ abhivihacca[1] bhâsate ca tapate ca virocate ca, etc." Aṅguttara-Nikâya, iii. 92, 2, p. 242; Saṃyutta-Nikâya, ii. 3, 11, p. 65.

VETI.

Veti=Sk. vy-eti 'wanes,' does not occur in Childers' dictionary. *Cf.* Udeti âpûrati veti cando (Jât. iii. p. 154, l. 6).

SAṄKASÂYATI.

Saṅkasâyati 'to be dejected' is not in Childers, but see Aṅguttara, ii. iv. 8, p. 69; Saṃyutta-Nikâya, p. 202.

SAṄKOCANA.

Mukha-saṅkocana 'contortion of the mouth, wry face' (Jât. iii. p. 57. See note on NIBBHOGA).

SAMADHIGAṆHÂTI.

Pâli, in common with Sanskrit, employs the term samadhigacchati (see Thera-gâthâ, v. 4, p. 2), but samadhigṛiṇhâti does not appear in the Sanskrit dictionaries. We find, however, this verb in Pâli with the meaning of 'to get,' 'obtain,' probably through confusion wth samadhigacchati.

"Atthi kho mahârâjâ eko dhammo yo ubho [atthe] samadhiggayha tiṭṭhati diṭṭhadhammikañ c'eva atthaṃ samparâyikañ câ ti (S^ṃyutta-Nikâya, iii. 2, 7, p. 86).

In the gâthâ, p. 87, to the foregoing passage adhigaṇhâti (not in Sanskrit) is used in the sense of samadhigaṇhâti.

"Appamatto ubho atthe adhigaṇhâti pandito."

[1] Not in Childers.

In the Aṅguttara-Nikâya, v. 31, adhigaṇhâti seems to mean 'to surpass.' "Yo so Sumane dâyako so amuṃ adâyakaṃ devabhûto samâno pañcahi ṭhânehi adhigaṇhâti dibbena âyunâ," etc.

SÂKAṬIKA.

Childers gives Sâkaṭika as an adjective, but it occurs in the Saṃyutta Nikâya ii. 3. 3. p. 57, in the sense of 'a carter.'[1] See Jât. iii. p. 104. The Milinda Pañha, pp. 66, 194, has the same gâthâ in a more correct form :—

Paṭigacc' eva taṃ kayirâ yaṃ jaññâ hitam attano :
Na sâkaṭikacintâya, mantâdhîro parakkame
Yathâ sâkaṭiko nâma samaṃ hitvâ mahâpathaṃ
Visamaṃ maggam âruyha akkhacchinno va jhâyati.

SÂRADDHA.

Childers has a form sâraddho, which he explains as su-âraddho, but this does not apply to asâraddho in the Aṅguttara-Nikâya iii. 40–1, p. 148; 128. 2, which must be referred to saṃrambhati. *Cf.* Pâli sârambha.

SIṄGI.

Aṅguttara-Nikâya, iv. 26 :

"Ye te bhikkhave bhikkhû kuhâ thaddhâ lapâ siṅgî unnaḷâ asamâhitâ na me te bhikkhave bhikkhû mâmakâ."[2]

Childers has no such form as siṅgi, nor is it found in the Sanskrit Dictionaries.

The Commentary has the following note :

"Siṅgî ti tattha katamaṃ siṅgaṃ? Yaṃ siṅgaṃ siṅgâratâ câturiyaṃ parikkhatatâ parikkhattiyan ti evaṃ vuttehi siṅga-sadisehi pâkaṭakilesehi samannâgatâ."

Lapa is not in Childers, but the Commentary explains it by upalapaka 'a fawner, intriguer.' See Childers, *s.v.* lapako.

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[1] *Cf.* sâkuntika (not in Childers) 'a fowler, bird-catcher' (Therâ-Gâthâ, v. 299).

[2] kuhâ thaddhâ lapâ singî carissanty ariyâ viya (Thera-Gâthâ, v. 959, p. 87).

SOTTI.

Sotti (Aṅguttara-Nikâya, iii. 70, 5, p. 208) stands for kuruvindakasotti, and is the same as kuruvindakasutti in Cull. v. 1. 3. Dr. Oldenberg gives Buddhaghosa's explanation of kuruvindakasutti, which may be compared with the commentator's note on sotti:—

"kuruvindakasuttiyâ ti kuruvindakapâsâṇacuṇṇâni lâbhaya (*sic*) bandhitvâ katakuḷika-kalâpako vuccati, taṃ ubhosu antesu gahetvâ sarîraṃ ghaṃsanti" (Cullavagga, p. 315).

"Sottin ti kuruvindasottiṃ kuruvindakapâsâṇacuṇṇehi saddhiṃ lâkhâ yojetvâ maṇike katvâ vijjhitvâ sutte âvutitvâ taṃ maṇi-kalâpa-pantiṃ ubhato gahetvâ piṭṭhiṃ ghaṃsenti" (Com. to Aṅguttara-Nikâya).

Sotti is therefore a 'back-scratcher,' made after the fashion of a string of beads. Lâbhaya in Dr. Oldenberg's note must be a blunder for lâkhâya.

SELETI.

Gâyanti selenti ca vâdayanti ca (Buddhavaṃsa, i. 36, p. 3).[1] See Sutta-Nipâta, v. 682, p. 128, where the Editor prints seḷenti, but the Commentary to the Buddhavaṃsa does not support the cerebral *l*.

Childers makes no mention of the verb seleti 'to shout,' but records the derivative selanaṃ (with dental *l*) 'noise,' 'shouting,' without giving any information as to the etymology of the word. The Commentary to the Buddhavaṃsa defines selenti by "mukhena selita-saddaṃ karonti."

The etymology of the verb seleti is doubtful. If we read seḷeti, it might be connected with Sk. svarati, Pâli sarati; but if seleti is the true form, then it ought perhaps to be referred to the root çlâgh 'to praise,'

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[1] *Cf.* Aupapâtika Sutta, p. 56:

Gâyantâ vâyantâ naccantâ taha hasanta-hâsantâ (? -bhâsantâ).

'applaud.' *Cf.* the Prâkrit salaha, a substitute for çlâgh (Hemacandra, iv. 88).

Pâli has the verb silâghati, Sk. çlâghati; but seleti may possibly be a contracted causative, and represent a Prâkrit salhayati (silhayati) for salahayati (silahayati).

Dr. E. Müller (Pâli Grammar, p. 7) wrongly explains seḷeti as çâḍayati 'to fall off,' and adds that usseḷheti (Cullavagga i. 13, 2=Suttavibhaṅga i. 1, 80—"usseḷhenti pi appoṭhenti pi") is a compound of this verb seḷeti, and does not mean, as the translators of the Vinaya Texts affirm, 'to exhibit signs of anger.'

Usselheti, I venture to think, is connected with seleti from the √çlâgh, and signifies 'to shout out,' a meaning that suits the sense of the context in the passage referred to.

SÛPÎ, SÛPEYYA.

Childers has sûpa, but not sûpî (=sûpasampanna), Jât. iii. p. 328, or sûpeyyapaṇṇa 'curry-leaf,' 'curry-stuff' (Jât. i. p. 99).

EMENDATIONS.

I.

Vilumpat' eva puriso yâvassa upakappati
Yadâ c'aññe vilumpati so vilutto vilumpati
. . . . . .

(Jât. ii. No. 240, p. 239.)

In a parallel passage in the Saṃyutta-Nikâya iii. 2. 5, p. 85, we find the following additional lines:—

Ṭhânaṃhi maññati bâlo || yâva pâpaṃ na paccati ||
Yadâ ca paccati pâpaṃ || atha bâlo dukkhaṃ nigacchati ||
Hantâ labhati hantâraṃ || jetâraṃ labhati jayaṃ ||
Akkosako ca akkosam || rosetârañ ca rosako ||
Atha kamma-vivaṭṭena || vilutto vilumpatî ti ||

The verses as they stand in the Jâtaka text do not make very good sense.

"A man e'en plunders as long as it is profitable to him, (but) when others plunder (him, then) the plunder'd plunders."

The additions of the Saṃyutta seem to show that, since the *slayer* meets a slayer (*i.e.* is slain), etc., we ought to alter the text of the Jâtaka verse so as to translate 'the plunderer is plundered,' instead of 'the plunder'd plunders.'

The note in the Commentary to the Jâtaka verses is as follows :—

So vilutto vilumpatî ti atha so vilumpako aññehi vilumpati, vilumpate[1] ti pi pâtho, ayaṃ ev' attho . . . evaṃ vilumpako puna vilumpaṃ pâpuṇâtî ti.

If we read "so vilutto viluppati," it makes sense "he being plunder'd is grieved," but the true reading is perhaps "so viluttâ vilumpate" 'the plunderer is plundered.'

Viluttâ would represent a Sk. viloptṛi 'a plunderer,' 'spoiler,' and correspond to the nouns hantâ and jetâ in the Saṃyutta gâthâs.

II.

Balañ ca vata me khîṇaṃ, pâtheyyañ ca na vijjati
Saṅke pâṇuparodhâya, handa dâni vajâm' ahan ti
(Âsaṅkâ Jâtaka, No. 380, p. 249.)

The Commentary explains saṅke by âsaṅkâmi. I propose to read 'âsanke pâṇuparodhaṃ,' etc., for saṅke pâṇuparodhâya." The sense seems to require it, and it would not be against the metre.

The king mentioned in the story is trying to guess the name of the girl he wishes to marry. At the end of his speech he says, "saṅke, etc." Whereupon the girl says, "O king, you know my name; you have just spoken it." As the maiden's name is Âsaṅkâ, the king most probably said "Âsaṅke pâṇuparodhaṃ." *cf.* tass' uparodhaṃ parisaṅkamâno (Jât. iii. p. 210).

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[1] For vilumpate see Jât. iii. p. 513.

III.*

"Saṃkhâya lokasmiṃ parovarâni
yassa jitaṃ n'atthi kuhiñci loke
santo vidhûmo anigho mirâso
atâri so jâtijaran ti brûmîti."
(Sutta-Nipâta, v. 1048, p. 191.)

This verse occurs in the Aṅguttara-Nikâya iii. 32, p. 133, from which Prof. Fausböll gives Dr. Trenckner's quotation. Here again the reading is inaccurate:—"Saṃkhâya lokasmiṃ parovarâni yassa jinam (or yasmiṃñjitaṃ) n'atthi," etc.

The translator, of course, deals with what he finds in his text, and renders the foregoing verse as follows:

"Having considered everything in the world . . . he who is not *defeated* anywhere in the world, who is calm without the fume of passion, free from woe, free from desire, he crossed over birth and old age, so I say."

The translator takes yassa jitan n'atthi to mean, literally, 'to whom there is no *defeat*,' jitan being here used as a noun. But jitam, I venture to think, is never employed in the sense of *defeat*—*cf.* jitaṃ apajitaṃ kayirâ, etc.=victoriam . . . cladem facere potest (Dhammapada, v. 105). The usual term for *defeat* is parâjayo in contradistinction to jayo and vijayo (Jât. iii. pp. 6, 7; Dham. v. 201). Yassa jitaṃ is here plainly a scribal blunder (*cf.* Dham. v. 179).

The editor gives the variant reading yassañhitaṃ probably for yassa 'ṅgitaṃ, and this again for 'yass' ingitaṃ,' which gives good sense.

It seems that the older copyists had some difficulty with this verse, for the Sinhalese MSS. of the Aṅguttara-Nikâya (Devadûtavagga, iii. 4. 2) that I have consulted, read yasamsi-jitaṃ (or yasmsi-jitaṃ), whilst the Burmese (Phayre) MS. has yassiñcitam, from which it is not

* For III. IV. V., see "Academy" for Sept. 19th, 1885, pp. 189, 190.

difficult to see that the true reading is yass' iñjitaṃ. 'Iñjitaṃ' or 'ingitaṃ' means 'motion,' limited often to 'evil affections' (see Dhammapada, v. 255, 'N'atthi Buddhânam iñjitaṃ'='Non est Buddharum motus'; *cf.* Thera-gâthâ, v. 386; Sutta-Nipâta, v. 1041; Saṃyutta-Nikâya, v. 5).

A copy of the Commentary to the Aṅguttara, prepared for me by the learned Buddhist priest Subhûti, reads yass' iñjitaṃ, and says that the satta injitâni by which an Arahat is unmoved are râga, dosa, moha, mâna, diṭṭhi, kilesa, duccarita. Buddhaghosa's reading is of course the true one, and must be admitted into the text.

IV.*

"Aññâya sabbâni nivesanâni
anikâmayaṃ aññataram pi tesaṃ
sa ve muni vîtagedho agidho
nâyûhati parâgato hi hoti."
(Sutta-Nipâta, v. 210, p. 37.)

This is rendered as follows in the "Sacred Books of the East" (vol. x. p. 34):

"He who has penetrated all resting-places (of the mind and) does not wish for any of them, such a Muni indeed, free from covetousness and free from greediness, *does not gather up* (*resting places*); for he has reached the other shore."

Prof. Fausböll has translated nâyûhati (not in Childers) as if it were nâvyûhati. The word âyûhati does not mean 'to gather up,' but to 'strive,' 'use exertion,' 'endeavour.' In Buddhistic phraseology he who has gone to the *further shore* has reached Nirvâna. An Arahat is free from passion, and has no internal struggles (see Sutta-Nipâta, v. 177).

In the Saṃyutta-Nikâya, I. i. 1, Buddha, in answer to the question how he crossed the stream, replies:

(*a*) "Khvâham âvuso appatiṭṭhaṃ anâyûhaṃ oghaṃ atarin ti."

(*b*) "Yadâ svâhaṃ âvuso santiṭṭhâmi tadâssu
saṃsîdâmi yadâ svâham âvuso âyûhâmi
tadâssu nibbuyhâmi."[1]

i.e. "I indeed, *not* (now) *exerting myself*, crossed the shoreless stream." [The commentary explains anâyûham by avâyamanto.]

"When, sir, I remained quiet, then, in fact, I sank; (but) when I exerted myself, then, indeed, I reached the shore."

This notion is referred to again in the Saṃyutta-Nikâya, II. i. 5:

"yâva na gâdhaṃ labhati
nadîsu âyûhati sabbagattehi jantu
gâdhañ ca laddhâna thale ṭhito so
nâyûhati pâragato hi so ti."

"Until a man gets a firm footing (on the land) he *strives* with all his might and main[2] in the stream; but, when he has gained a firm footing, and stands on *terra firma*, he *no longer strives*, for he has reached the further shore" (see Saṃyutta-Nikâya, ed. Feer, p. 53).

The Pâli root yûh corresponds to Sanskrit √ûh;[3] *cf.* viyûhati (or vyûhati), 'to dig or gather up sand or dust,' and see Suttavibhaṅga, part i. p. 48: "*paṃsum* viyûhanto,' Com. to Ambavaṭṭhasutta.

V.*

" . . . .
munim moneyyasampannaṃ tâdisaṃ yaññam âgataṃ
bhakuṭiṃ vinayitvâna pañjalikâ namassatha
. . . ."

(Sutta-Nipâta, v. 484, p. 85).

In the translation (p. 79) the phrase bhakutiṃ vinayitvâna is altogether disregarded, and there is no note to inform the reader that anything is missing.

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[1] Nibbuyhati is not in Childers' Dictionary (see Therî-Gâthâ, v. 468).
[2] Literally 'with all his limbs.'
[3] See Milinda-Pañha, pp. 108, 110.

"The Muni who is endowed with wisdom, such a one who has resorted to offerings,[1] him you should worship."

Bhakutiṃ vineti is to be compared with bhakutiṃ karoti in the Jâtaka book (*cf.* bhṛikuṭiṃ kṛitvâ Divyâvadâna p. 625), and bhâkuṭikabhâkutika in the Vinaya Texts (see "Notes and Queries" in the Pâli Journal for 1884, p. 90). Bhakutiṃ vineti means to put away frowning, hence, to have a calm, unruffled countenance, to put on a smiling face.

VI.

Madhû 'ti maññamânâ ye taṃ visaṃ samâsâsisuṃ
tesaṃ taṃ kaṭukam âsi, maraṇam ten' upâgamuṃ.
(Jât. iii. No. 366, p. 201.)

The metre of the first line is irregular; for samâsâsisuṃ we ought perhaps to adopt the reading of *Cs.* samâsisuṃ from the root aç 'to eat.'[2] *Bd.* reads akhâdisu.

TRACES OF JÂTAKA STORIES IN THE EXTENDED MEANINGS OF WORDS.

The Hindî ûd (=Pâli udda) not only signifies 'an otter,' but also 'a disputed point' ("this sense," says Platt, "arises from a story of otters disputing over a distribution of their prey").

The story here referred to is the Dabbhapuppha-Jâtaka, No. 400, iii. p. 332, translated by the present writer in the Folklore Journal, vol. iv. pt. i. pp. 52–54. An inferior version occurs in Ralston's "Thibetan Tales," No. xxiv. p. 332, in which the names of the otters are omitted, and the jackal's name Mâyâvî is changed to Mukhara.

The Moral of the story is omitted in the Thibetan version:—

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[1] Should it not be "such a one who has attained to offerings," *i.e.* by his merits as a sage?

[2] *Cf.* âsissam in Thera-Gâthâ, v. 223, p. 29, and asita in Milinda-Pañha, p. 375.

Evam evaṃ manussesu vivâdo yattha jâyati
Dhammaṭṭhaṃ paṭidhâvanti, so hi nesaṃ vinâyako,
Dhanâpi tattha jîyanti râjakoso ca vaḍḍhatîti.
(Jât. iii. p. 336.)

"Thus when disputes 'mong men arise,
To law they have recourse.
The judge their suit full soon decides
(And fees they have to pay),
And though their means grow less and less,
The king's chest fuller gets.'

The only meaning Childers gives to vinâyaka is 'a spiritual teacher or leader, a Buddha,' (Thera-Gâthâ, v. 288), but here vinâyaka = vinicchayasâmika 'the judge by whom disputes are settled.'

PARTICIPLES IN *A* AND *TÂ*.

In Prâkṛit we find vaṃdittâ = vanditvâ (see Hemacandra, ed. Pischel, pt. ii. p. 82), and desittâ = deçayitvâ (*Ib.* p. 26).

In Pâli we have similar forms, laddhâ = labhdhvâ is of course well known, but *cf.* anuṭṭhitâ (Saṃyutta-Nikâya, xi. 1, 2), sinâtâ (*Ib.* vii. 2, 11).

For Sk. *ya* we find by assimilation *a*, as in manta (Sutta-Nipâta, v. 455, p. 80), âmanta, explained by âmantetvâ in the Commentary, Jât. iii. p. 209.[1] *Cf.* ajjhosa (= ajjhosâya, Milinda, p. 69), Thera-Gâtha, v. 794, p. 77.

Prof. Fausböll quotes the form daṭṭhu = disvâ, but probably this is like Jain Prâkṛit kaṭṭu, where the infinitive is used for the gerund.

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[1] Forms like okkamma, etc., are, of course, common enough, but those like manta, etc., are rare.

DEVADÛTÂ.—(DEATH'S MESSENGERS.)

[AN OLD STORY WITH MODERN VARIATIONS.]

The term Devadûtâ occurs in the Mahâdeva Jâtaka, No. 9, i. p. 73.

Uttamaṅgarukâ mayhaṃ ime jâtâ
Pâtabhûtâ devadûtâ pabbajjâsamayo mamâ ti.

"These grey hairs that have come upon my head are *Death's-messengers* appearing to me, etc."

Dr. Rhys Davids, in his translation, p. 17, of this Jâtaka, renders devadûtâ by '*Angel-messengers*' instead of '*Death's-messengers*.'

Devadûta = Yama-purisa or Yama-dûta. The Com. to the Jâtaka explains deva by maccu. *Cf.* the following verse (235) from the Dhammapada:—

Paṇḍapalâso va idâni 'si,
Yamapurisâ pi ca taṃ upaṭṭhitâ.

"Thou art now [grey-haired] like a sear leaf, and *Death's messengers* have e'en waited on thee."

We find a curious modern parallel to the moral of the Buddhist verses, in which grey hairs are spoken of as the messengers of death. A modern divine, addressing his youthful hearers, says: "*The first grey hair upon our heads is Death's finger laid upon our brow*; the first failure in our agility or our sensational acuteness is *Death's message* to us" (Dr. Jessopp's Norwich School Sermons, 1864, p. 169).

The messengers of Death are three[1]—Old Age, Sickness and Death. When an evil-liver in word, deed and thought, says Buddha, disappeared from this world, and underwent re-birth in Hell, he was brought before Yama who sharply interrogated and questioned him, 'Did you see Death's first messenger?' he asked. 'I did not,' replied

[1] Tîṇ' imâni bhikkhave devadûtâni (Aṅguttara-Nikâya, iii. 35, p. 138).

the sinner. 'What! did you never see an old man or woman bent down with age, palsied, wrinkled and grey-headed?' 'I have seen such a one,' answered the man. 'Did not you, a man of mature age and intelligence, take note that you were subject to old age, and would not escape it; and did you thereupon determine to conduct yourself well in word, deed and thought?' 'Through remissness, I did not take note of this,' replied the man. Then Yama questioned the culprit as to Death's *second* messenger (the sight of a man or woman suffering from sickness and disease, or bed-ridden), and lastly, as to the *third* messenger—a dead man or woman in various stages of corruption. In each case the offender had to confess that, through negligence, he had not applied the sickness and mortality of his fellow-creatures to his own case. For his remissness he was condemned by Yama to the severest tortures, and handed over to hell's warders to undergo the sentence uttered against him (see Aṅguttara Nikâya—Devadûta Vagga, iii. 35, pp. 138–142). The account of Buddha's 'drives' previous to the "great renunciation"[1] points the same moral lesson—namely, that old age, sickness and death remind us that we are mortal (see Aṅguttara, iii. 38, 39).

Many a modern preacher and moralist has made use of this illustration without knowing how old the story and its application are. The following is a nineteenth-century parallel by the late Headmaster of one of our public schools:—

"Death, says the story, and a certain man once made a bargain, the man stipulating that Death should send him so many warnings before he came. And one day, years thereafter, to his great amazement the King of Terrors stood before him. He had broken the bargain, so said the man, while he clung eagerly to life. Death, he alleged, had sent him no warnings.

'No warnings!' was the answer; 'his eyes were dim, and

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[1] See Buddhist Birth Stories, pp. 76, 77; Max Müller's Selected Essays, vol. i. p. 537, ii. p. 197.

his ears dull of hearing, his gums were toothless, and on his bent and palsied head his grey locks were all but gone, these, the *Heralds of Death*, had come to him, but their voices had been unnoticed." ("Some Help for School Life," by J. Percival, M.A., LL.D., 1880, pp. 121, 122.)

It is worth noting that both Dr. Jessopp and Dr. Percival refer only to *one* messenger—old age—leaving out the fact that the sickness and death of others are equally "Heralds of Death." The Buddhist story is much more telling and effective than its modern representatives.

A variant of the 'story' to which Dr. Percival refers occurs in L'Estrange's Fables,[1] No. CCCL., entitled "An Old Man that was willing to put off Death." "There goes a story that Death call'd upon an old man, and bad him come along with him. The man excus'd himself that t' other world was a great journy to take upon so short a warning, and begg'd a little time only to make his will before he dy'd. Why (says Death) you have had warning enough one would think to have made ready before this. In truth, says the Old Man, this is the first time that ever I saw ye in my whole life. That's false says Death, for you have had daily examples of mortality before your eyes, in people of all sorts, ages and degrees; and is not the frequent spectacle of other peoples' deaths a *memento* sufficient to make you think of your own? Your dim and hollow eyes methinks, the loss of your hearing, and the faltering of the rest of your senses, should mind ye, without more ado, that Death has laid hold of ye already; And is this a time of day, d' ye think, to stand shuffling it off still? Your peremptory hour, I tell ye, is now come, there's is no thought of a reprieve in the case of Fate.

[Moral.] "Want of warning is no excuse in the case of Death; for every moment of our lives either is or ought to be a time of preparation for 't."

L'Estrange's version is translated from the 149th fable in

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[1] London, 1694.

the Æsop of Abstemius (ed. Massarius, Venice, 1519), entitled "De sene Mortem differre volente." [1]

"Senex quidam Mortem, quæ eum è vita ereptura advenerat, rogabat vt paululum differret, dum testamentum conderet, et cætera ad tantum iter necessaria p*ræ*pararet. Cui Mors, cur non inquit, hactenus p*ræ*parasti, toties a me admonitus. Et quum ille eam nunquam a se visam amplius diceret, quum inquit, non æquales tuos modo, quor*um* nulli ferè iam restant, verum et*iam* iuuenes, pueros, infantes quotidie rapiebant, non te admonebam mortalitatis tuæ? Cum oculos hebescere, auditum minui, cæterosq*ue* sensus in dies deficere, corpus ingravescere sentiebas, nonne tibi me p*ro*pinquam esse dicebam? et te admonitum negas. Quare vlterius differendum non est.

"Hæc fabula indicat ita viuendum, quasi mortem semper adesse cernamus."

La Fontaine's fable of "La Mort et le Mourant" (Bk. viii. fab. i.) may be compared with the above, together with the following metrical Latin fable, entitled "Senex et Mors" [2] :—

"Annos homo centum qui fere compleverat
Demum advenire Mortem sensit; et, nimis
Properanter illam sic agere secum, querens,
Oravit, ut ne priùs obire cogerit,
Perfecta quàm essent sua quædam negotia:
Saltem expectaret, dum ex nepote filii
Brevì futuras conclusisset nuptias;
Factoque rite testamento, ab omnibus
Remotam rixis familiam relinqueret:
Quòd si migrandum hinc sibi fuisse tam citò
Præmonitus esset . . . Hìc senem ultra Mors loqui
Non passa: Funeris habet mille nuntios
Senectus longa, dixit; et prædam abstulit."

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[1] See also No. 99 in "Mythologia Æesopica," by Neveletus (Franc. 1610).

[2] See Fabulæ Æsopiæ, by F. J. Desbillons, Bk. vii. No. xxiii. (Manheim, 1768). *Cf.* "L'Hore di ricreatione," p 195, by Lodovico Guicciardini (Venice, 1580), or "Heures de récréation et après disnées," by L. G. 1605, p. 139.

Desbillons refers to "Pilpay, p. 153," without mentioning any edition. This reference may be to the French translation of the Anwâr-i-Suhailî by David Sahid of Ispahan, under the title of "Livre des Lumières ou la conduite des Royes composé par le sage Pilpay" (Paris, 1644).

I can find nothing in the Anwâr-i-Suhailî except the following verse, referring to "grey hairs" as "Death's messenger" (see the quotation from the Jâtaka book at the beginning of this article):—

"When the changing watch of age strikes the drum of deep distress,
The heart grows cold to joyous things, to mirth and happiness.
The white hair comes, its message gives from Fate and terror's king,
And the crooked back and stooping form Death's salutation bring" (Eastwick's Translation, p. 72).

This story, as Grimm has pointed out, was known in Europe as early as the thirteenth century, but does not occur in the Greek or Roman fable-poets.

Grimm's tale of "Death's Messengers" bears a close resemblance to the Latin story in the Aesop of Joach. Camerarius, No. 484 (1564, pp. 347, 348), entitled "De Mortis nuntiis."

"Cum Hercules reliquisset superatum Letum ad bustum Alcestidos, vbi illud jaceret anhelans et exanimatum, misertum illius quendam Pheræum qui transiens aspexisset, recreasse ipsum et perfecisse ferunt, vt vires pristinas recuperaret. Ob hoc beneficium Letum promisisse illi memoriam à se grati animi, et cùm non prorsus parcere ei posset, non tamen se oppressurum esse de improuiso benefactorem suum, sed missurum prius qui monerent quique indicarent quòd appropinquaret Letum. His policitis Pheræus elatus, animo securo vitam egit, cumque minimè metueret, Letum ad se auferendum adesse cognovit. Questus igitur ille grauissimè perhibetur, se circumuentum fraude arripi, et Lete vanitatem accussasse: neminem enim prænuntiasse aduentum ipsius. Cui Letum narrant demonstrasse,

plurimos à se nuntios ad eum peruenisse. Nam et annos ante sex febri, et post duos rursum, grauedine ac destillationibus eum laborasse. Intereaque sæpe cum tussi, sæpe capitis doloribus conflictatum, proximè etiam anhelasse. Quibus omnibus ut accedentis Leti nuntiis non longissimè illud abesse commoneri debuerit. Quin etiam, inquit, paullo ante adventum meum, germanum fratrem ad te misi, veternosum illum soporem, in quo aliquantisper pro mortuo iacuisti. Ita probata fide sua, quodque promissum fecisset, Pheræum lamentantem et muliebriter eiulantem abripuit.

"Decemur de valetudine imbecillitate et morbis cognoscendam mortalitatem, neque mortem omnibus necessariò oppetendam, nimium perhorrescendam esse." [1]

The following is Grimm's tale, No. 177, Death's Messengers.

"In ancient times a giant was once travelling on a great highway, when suddenly an unknown man sprang up before him, and said 'Halt, not one step further!' 'What!' cried the giant, 'a creature whom I can crush between my fingers wants to block my way? Who art thou that thou darest to speak so boldly?' 'I am Death,' answered the other. 'No one resists me, and thou also must obey my commands.' But the giant refused, and began to struggle with Death. It was a long, violent battle; at last the giant got the upper hand, and struck Death down with his fist, so that he dropped by a stone. The giant went his way, and Death lay there conquered, and so weak that he could not get up again. 'What will be done now,' said he, 'if I stay lying here in a corner? No one will die now in the world, and it will get so full of people they won't have room to stand beside each other.' In the meantime a young man came along the road, who was strong and healthy, singing a song, and glancing around on every side. When he saw the half-fainting one, he went compassionately to him, raised him up, poured a strengthening draught out of his flask for him, and waited till he came round. 'Dost thou know,' said the stranger, whilst

[1] The above is from the edition of 1571 (Lug.), p. 465.

he was getting up, 'who I am, and who it is whom thou hast helped on his legs again?' 'No,' answered the youth, 'I do not know thee.' 'I am Death,' said he, 'I spare no one, and can make no exception with thee,—but that thou mayst see that I am grateful, I promise thee that I will not fall on thee unexpectedly, but will send my messengers to thee before I come and take thee away.' 'Well,' said the youth, 'it is something gained that I shall know when thou comest, and at any rate be safe from thee for so long.' Then he went on his way, and was light-hearted, and enjoyed himself, and lived without thought. But youth and health did not last long, soon came sicknesses and sorrows, which tormented him by day, and took away his rest by night.' 'Die, I shall not,' said he to himself, 'for Death will send his messengers before that, but I do wish these wretched days of sickness were over.' As soon as he felt himself well again, he began once more to live merrily. Then one day some one tapped him on the shoulder. He looked round, and Death stood beside him, and said, 'Follow me, the hour of thy departure from this world has come.' 'What,' replied the man, 'wilt thou break thy word? Didst thou not promise me that thou wouldst send thy messengers to me before coming thyself, I have seen none!' 'Silence!' answered Death. 'Have I not sent one messenger to thee after another? Did not fever come and smite thee, and shake thee and cast thee down? Has dizziness not bewildered thy head? Has not gout twitched thee in all thy limbs? Did not thine ears sing? Did not toothache bite into thy cheeks? Was it not dark before thine eyes? And besides all that, has not my own brother Sleep reminded thee every night of me? Didst thou not lie by night as if thou wert already dead?' The man could make no answer; he yielded to his fate, and went away with Death." ("Grimm's Household Tales," translated by Margaret Hunt, 1884, vol. ii. pp. 277, 278; 456, 457.)

I now add two English poetical versions, the first from Arwaker's "Select Fables" (Lond. 1708), based on Abstemius' version, the second from "Mrs. Piozzi (Thrale's), Autobiography" (ed. Hayward, Lond. 1861), vol. ii. p. 165.

I.

Fable xiv. Bk. iv.

THE OLD MAN LOTH TO DIE,

or,

CONSIDER YOUR LATTER-END.

"A Wretch, that on the World's uneasy Stage
Had acted long, ev'n to decrepit Age,
At the last Scene, thought he too soon had done;
And when Death call'd him, begg'd he might stay on.
He said, His greatest Bus'ness was to do
And hop'd the Fates wou'd not surprise him so;
But spare him, that he might provision make
For that long Journey which he was to take.
Death ask'd him why he had that Work deferr'd,
Since he had warn'd him oft' to be prepar'd.
He answer'd, He had never seen his Face,
And hop'd he would allow him Days of Grace.
But Death reply'd; You often saw me near,
My Face in sev'ral Objects did appear;
I have not only your Coevals slain,
'Till but a few, a very few remain;
But Young-men, Children, New-born infants too,
And all to caution and admonish you:
All to remind you of your Mortal State,
And that my Coming wou'd be sure, tho' late.
When you perceiv'd your Eye-balls sink away,
Your Hearing fail, and ev'ry Sense decay;
When you discern'd your Teeth forsake their Place,
Your wrinkl'd Forehead, and your meagre Face;
Then you my Visage, in your own, might see,
Which every Day was representing Me.
When you observ'd your Blood begin to freeze,
Your bowing Body, and your bending Knees;
While scarce your feeble Legs your Weight cou'd bear,
Did not these Symptoms tell you I was near?
And can you yet pretend to be surpriz'd?

Then Die, your Folly shou'd be thus chastis'd.
If 'till to-morrow, I your Life reprieve,
You 'till to-morrow will deferr to Live:
As you have done, still you, from Day to Day,
Repentance and Amendment will delay.

THE MORAL.

Since we must Die, but where, is not declar'd,
We shou'd for Death's Approach be still prepar'd:
Our Life's uncertain: Time shou'd so be pass'd,
As if each Minute was to be our last:
Since on the Way in which our Lives we spend,
Our future Joys, or Miseries, depend;
They best for Heav'ns reserv'd Abodes prepare,
Who Living, keep their Conversation there.
They who in Endless Pleasures wou'd on High
For ever Live, to Sin must daily die.
If our Repentance we procrastinate,
Our good Desires at last, will be too late.
Virtue has got the Start in Life's swift Race,
And, to o'ertake her, we must mend our Pace;
Else, what we shou'd obtain, we ne'r shall find,
While she still keeps before, and we behind."

II.

THE THREE WARNINGS.

A Tale.

"The tree of deepest root is found
Least willing still to quit the ground;
'Twas therefore said by ancient sages,
That love of life increased with years.
So much, that in our latter stages,
When pains grow sharp, and sickness rages,
The greatest love of life appears.
This great affection to believe,
Which all confess, but few perceive,
If old affections can't prevail,
Be pleased to hear a modern tale.

When Sports went round, and all were gay,
On neighbour Dobson's wedding-day,
Death call'd aside the jocund groom,
With him into another room :
And looking grave, You must, says he,
Quit your sweet bride and come with me.
With you, and quit my Susan's side?
With you! the hapless husband cried;
Young as I am; 'tis monstrous hard;
Besides, in truth, I'm not prepared:
My thoughts on other matters go,
This is my wedding-night you know.
What more he urged, I have not heard,
His reasons could not well be stronger,
So Death the poor delinquent spared,
And left to live a little longer.
Yet calling up a serious look,
His hour-glass tumbled while he spoke,
Neighbour, he said, farewell! No more
Shall Death disturb your mirthful hour,
And further to avoid all blame
Of cruelty upon my name,
To give you time for preparation,
And fit you for your future station,
Three several warnings you shall have,
Before you're summoned to the grave :
Willing, for once, I'll quit my prey,
And grant a kind reprieve;
In hopes you'll have no more to say,
But when I call again this way,
Well pleas'd the world will leave.
To these conditions both consented,
And parted perfectly contented.
What next the hero of our tale befell,
How long he lived, how wise, how well,
How roundly he pursued his course,
And smok'd his pipe and strok'd his horse
The willing muse shall tell:

He chaffer'd then, he bought, he sold,
Nor once perceived his growing old,
Nor thought of Death as near:
His friends not false, his wife no shrew,
Many his gains, his children few,
He pass'd his hours in peace;
But while he view'd his wealth increase,
While thus along life's dusty road,
The beaten track content he trod,
Old Time, whose haste no mortal spares
Uncall'd, unheeded, unawares,
Brought him on his eightieth year.
And now one night in musing mood,
As all alone he sate,
Th' unwelcome messenger of fate
Once more before him stood.
Half stilled with anger and surprise,
So soon return'd! old Dobson cries.
So soon, d'ye call it! Death replies.
Surely, my friend, you're but in jest;
Since I was here before
'Tis six-and-thirty years at least,
And you are now four-score.
So much the worse, the clown rejoin'd,
To spare the aged would be kind;
However, see your search be legal,
And your authority—Is't regal?
Else you are come on a fool's errand,
With but a secretary's warrant.
Besides, you promised me three warnings,
Which I have looked for nights and mornings;
But for that loss of time and ease
I can recover damages.
I know, cries Death, that at the best,
I seldom am a welcome guest;
But don't be captious, friend, at least;
I little thought you'd still be able
To stump about your farm and stable;

Your years have run to a great length,
I wish you joy tho' of your strength.
Hold, says the farmer, not so fast,
I have been lame these four years past.
And no great wonder, Death replies;
However, you still keep your eyes,
And sure to see one's loves and friends,
For legs and arms would make amends.
Perhaps, says Dobson, so it might,
But, latterly, I've lost my sight.
This is a shocking story, faith,
Yet there's some comfort still, says Death;
Each strives your sadness to amuse,
I warrant you have all the news.
There's none, cries he, and if there were,
I've grown so deaf, I could not hear.
Nay then, the spectre stern rejoined,
These are unjustifiable yearnings;
If you are lame, and deaf, and blind,
You've had your three sufficient warnings;
So come along, no more we'll part;
He said, and touched him with his dart;
And now old Dobson turning pale,
Yields to his fate—so ends my tale."

In this last version of an old Oriental fable the changes are remarkable; not only does the story carry us from the East to the West, from India to England, but actually removes the locality from the gloomy abode of Hell to a festive scene on earth.

With La Fontaine's fable of "La Mort et le Mourant" compare the following old French version from "Trois cent soixante et six APOLOGUES d'Esope" par G. Haudent, 1547 (ed. Lorimer, Rouen, 1877), Part II. No. 156:—

D'UN VIEIL HOMME & DE LA MORT.

Comme la mort adiournait vn vieillard
Et pretendoit le naurer de son dard
Il luy pria qu'en ce val transitoire

Elle voulsist le laisser viur*e* encoire
Veu qu'il n'auoit adonc testamenté
Aussi qu'en riens ne s'estoit dementé
De preparer ce qu'appartient de faire
Ainsque venir en tel cas & affaire
Luy requerant fort d'auoir patience
Que de son am*e* & de sa conscience
Eust a penser, auant que le saisir
Et qu'a son corps fair*e* aulcon desplaisir,
Mais ceste mort luy demanda, pourquoy
Il n'auoit eu de ce regard en soy
Quand il voyoit chascun coup de ses yeulx
Qu'elle prenoit aultant ieunes que vieulx
Et qu'il n'y a plus aulcun personnage
Qui a present soit viuant de son eage
Qui estoit bien assez pour l'aduertir
Qu'il se debuoit a mourir conuertir,
A quoy ne sceust ce vieillard contredire
Mais s'excusa tant seullement par dire
Qu'il n'auoit veu*e* oncques icelle mort
Insinuant quau vray auroit grand tort
D'ainsi le prendr*e*, a la quelle replicque
A lheure mesm*e* icelle mort replicque
Quand de ton corps la force decliner
T'apparoisoit & tes sentz definer,[1]
N'estoit ce pas chos*e* a toy bien certaine
Que ie venoy*e* et estois fort prochaine
Ouy pour tout vray pourtant estim*e* & croy
Que ie n'auray en riens pitié de toy
Ains te feray mourir presentement
Malgré ton veul & ton consentement.

---

[1] *Cf.* the following passage from the sermons of J. Gerson, Antwerp, 1706. Vol. III. Col. 914 :—

"Vides signa judicii tui per vniversum corpus tuum et animam tuam: caput tuum floret et fit canum lumen oculorum debilitatur memoria defecit, ingenium induratur."

Bot I rede a man he amende hym here,
Or þe *dede* [Death] come, or his *messangere* ;
. . . .
His messangere may be called seknes.
(Hampole's Pricke of Conscience, p. 56, ll. 2020, 2024.)

Le Moral.

La fable nous peult demonstrer
Qu'ayons a viure en telle sorte
Que nous estimons rencontrer
Tousiours la mort en nostre porte.

It seems very probable that "Death's Messengers" is one of those Buddhist stories, not met with in the Jâtaka book, or in the Kalilag and Damnag literature, which found its way into Europe through various channels, and became very popular in the Middle-ages. See "Buddhist Birth Stories," p. xlix, §§ 5, 6; Crane's "Italian Popular Tales," pp. 351–360; Keith-Falconer's "Kalîlah and Dimnah," pp. xiii–xvi; Max Müller's "Selected Essays," vol. i. pp. 500–548.

PARALLEL PASSAGES.

I.

The Bhisapuppha Jâtaka, No. 392, vol. iii. p. 307, contains an amusing story about *stealing a smell.* A shorter form of this incident, containing all the gâthâs of the Jâtaka tale, occurs in the Paduma-puppha sutta of the Saṃyutta-Nikâya, ix. 14, pp. 204, 205.

II.

The gâthâs 291, 294 in Therî-Gâthâ, p. 34, may be compared with verses 175, 176 in the Gajakumbha Jâtaka, No. 345, iii. p. 139.

III.

With Therî Gâtha, vv. 488–492, p. 171, compare a prose passage in Aṅguttara-Nikâya, v. 76 (see Jât. ii. v. 23–24, p. 313, Suttavibhaṅga, ii. p. 134).

For "aṭṭhi-kaṅkâlasannibhâ"[1] (Therî-Gâthâ, v. 488) the Aṅguttara has "aṭṭhi-kaṅkalûpamâ."[2]

---

[1] The Burmese MSS. read˙-kaṅkala°.
[2] The Copenhagen MS. reads kaṅkhalûpamâ.

Kaṅkâla (not in Childers) signifies 'a skeleton.'

For aṭṭhi-kaṅkâla we sometimes find aṭṭhi-saṅkhalikâ = aṭṭhi-saṅghâta (Suttavibhaṅga, i. pp. 105, 272-3, and *cf.* Thera-Gâthâ, v. 570, p. 60.

The form "aṭṭhi-saṅkalikâ occurs in Mahâvastu, pp. 22, 24.

The Editor thinks[1] that saṅkhalikâ (Jât. i. p. 433, l. 17) ought to be corrected to saṅkalikâ. But a *a chain of bones*, like our 'bag of bones,' may well express the notion of a bony skeleton, not a mere *heap* of bones, as suggested by saṅkalikâ.

IV.

Andho' haṃ hatanetto 'smi, kantâraddhâna pakkhanno
Sayamâno pi gacchissaṃ na sahâyena pâpenâti.
(Thera-Gâthâ, v. 95, p. 14.)

With the above compare the following :—

Handâhaṃ hatacakkhu 'smi kantâraddhânam âgato,
Semâ na gacchâmi n' atthi bâle sahâyatâ.
(Dhammapada, p. 86.)

For "semâ na gacchâmin" we must either read "sayamâno pi gacchâmi," or "semânako pi gacchâmi," as in Thera-Gâthâ, v. 14, p. 3.

V.

Pattaṃ gandhacuṇṇehi ubbaṭṭetvâ, etc.
(Jât. i. p. 238, l. 7.)

Pattaṃ gahetvâ gandhehi ubbaṭṭetvâ, etc.
(Samanta-Pâsâdikâ in Suttavibhaṅga, i. p. 329.)

Childers has ubbaṭṭana 'shampooing the body,' and ubbatteti, 'to draw out, root out,' but not ubbaṭṭeti, 'to rub clean, cleanse.' *Cf.* Divyâvadâna, pp. 12, 36.

Though Pâli discriminates between ubbatteti and ubbaṭṭeti, both are from the root vṛit with ud.[2]

[1] Mahâvastu, p. 387.
[2] See Jacobi's Aus. Erz. in Mâhârâshṭri, p. 59, l. 35.

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